ROYAL ACADEMY OF MUSIC MAGAZINE

Winter 1991
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Royal Academy of Music Magazine

Incorporating the Official Record of The RAM Club

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At the National Federation of Music Society's recent annual conference in Liverpool, the underlying theme of "redressing the balance" between the business side of music and the artistic side was constantly stressed. For several years now, arts organizations have out of necessity addressed the problems of how to run themselves more efficiently and with greater responsibility. Traditionalists have viewed much of this with scepticism, at times verging on ridicule. Like the Dodo and the Unicorn, however, there appears to be little chance of them climbing on board the Arts Ark. The NFMS, a body representative of amateur music-making in the UK, has been tackling the issues of sound business practice among its member societies for some years. It is now looking at expanding the range of artistic activities undertaken. In short, one of the most conservative of all musical organizations has exorcized, to a large degree, its traditional "blue-rinse" image.

During the course of the last year, I have visited every major conservatoire in Britain for a series of articles contributed to *Classical Music*. In virtually all cases I have sensed a similar desire in the music colleges to come "full circle" and to examine how, once rationalized financially, they can develop their courses to offer the most useful form of musical education. As an outsider, I have also seen that there is little place in music education for antediluvian attitudes: times *have* changed and it would be irresponsible for any educational establishment solely to reflect on its past, however glorious.

At a recent lunch to thank Roland UK Ltd for its support of the Academy's Commercial Music Course, Sir David Lumsden pointed out that he, like many musicians of his generation, did not understand new technology and he could understand the fears of colleagues who felt their traditional musical skills were threatened by the advent of unfamiliar and baffling computerized instruments. At the same time, Sir David expressed the worry that deep-seated prejudices and lack of knowledge could only serve to hold back progress and stand in the way of what he considered a "vital cultural advance both in terms of an institution like the Academy and of the nation". Access to the best modern equipment is commonplace in the United States (even in schools) and in many European countries: provision in this country is only beginning to catch up, even though much of the research and development of equipment has been pioneered by British scientists and musicians.

There is nothing intrinsically wrong with a career as an orchestral viola player, despite rumours to the contrary, but a viola player who can operate a recording studio, or lead a community workshop, or who can arrange music for a corporate video is likely to have a more fulfilling career (and perhaps a smoother launch into it) than one who survives the audition process only to find regular orchestral work a turn-off. Of course, every musician wants to play or sing and the opportunities are there, or can be made, to do so. But could eight hours a day of student practice have been better focused and more constructively spent in seven hours, with an extra hour devoted to learning another language or how to programme a digital sampler? One thinks immediately of comparisons with the *Kapellmeister* of the German Baroque, whose duties demanded many gifts. It is not enough just to be a fine player: today's music business demands literate and articulate members with open minds. It is refreshing that the Academy has recognized the need for students to be trained to the highest level, not just as note-producing machines but as versatile musicians.

ANDREW STEWART

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Cover illustration: HRH The Princess of Wales in conversation with José Carreras on Graduation Day. Photo by Thomas Jaski.

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News Update

People & Places

Seoul far so good. The Academy Sinfonia will be touring South Korea in April 1991, playing in Seoul, Taegu and Pusan. A final concert will be given with the Seoul National University Orchestra. The Academy would like to thank British Aerospace and Korean Air for their support in this, the first major tour by the Sinfonia.

Top of the Ops. Fed up with singing in the bath? Unappreciated? Well now's your chance to sing "live" at the Barbican Hall in the Academy's third Opera Singalong on Sunday 20 January at 3pm. The "Anvil Chorus" (Verdi's *Il Trovatore*) and "Bruderlein" (Johann Strauss's *Die Fledermaus*) are among the opera favourites for the afternoon. Words and music are printed in the programmes, so there's no excuse not to join in. Contact the Barbican box office on 071-638 8891 (and remember to leave the duck behind).

Prizewinners' Concert. The Purcell Room will be the venue for the May 1991 Prizewinners' concert, made possible by the help of the Guardian Royal Exchange Trust. **John Bradbury**, clarinet, is the winner of the Principal's Prize and **Neal Davies**, a bass, gained the Queen's Commendation for Excellence. Neal is currently studying at the Zürich Opera School.

Competitions and Scholarships

Contralto Hilary Summers has been awarded a Peter Stuyvesant Foundation scholarship. 26-year-old Hilary studied music at the University of Reading before gaining a three-year postgraduate scholarship to the Academy in 1987. Regular supporters of Academy opera productions will remember her performances as Cornelia in *Giulio Cesare*, Úrsule in *Beatrice and Benedict* and the title role in Britten's *Rape of Lucretia*.

Congratulations to current student **Anna Neves** on winning the National Portuguese Singing Prize this summer. **Cecilia Fontes** also distinguished herself by reaching the competition's semi-finals.

Instrumentalists below the age of 26 and singers and conductors under 30 who require additional funds to help support a period of special study or to purchase an instrument should apply to the Ian Fleming Charitable Trust for one of its Music Education Awards 1991. Further details can be obtained from the Administrator, Fleming Awards, 16 Ogle Street, London W1P 7LG tel: 071-636 4481.

News has reached us of the 40th annual Concert Artists Guild New York Competition, open to all instrumentalists, singers and chamber ensembles regardless of age. The Guild offers up to three first prizes, each valued in excess of $35,000 and including free, full management service, a recording with Channel Classics of Amsterdam, recitals in New York and elsewhere, funds to commission a work by a composer of the winner's choice, and a cash award. The application deadline is 25 January 1991 and entrants must submit two (presumably identical) cassette recordings. Express post should help you make contact in time, so send a s.a.e. for information and application form to Concert Artists Guild, 850 7th Avenue, New York, NY 10019 tel: (0101 212) 333 5200.

Poland's Society for Contemporary Music has announced a competition for composers to write a mini-opera for children, to be performed at the ISCM World Music Days in Warsaw in May 1992. Submissions should be for up to 15 performers, lasting 8–15 minutes, and previously unperformed. Details from the Polish Society for Contemporary Music, World Music Days Warsaw 1992, Mazowiecka 11, 00-052 Warsaw, Poland.

World Piano Competition. The new National Power World Piano Competition is being sponsored by none other than National Power and takes place at the South Bank Centre next June. I am informed that the company chairman is a keen performer himself and indeed is doing a recital very soon. What other interests or hobbies do captains of industry have? This knowledge could lead to very successful sponsorship approaches, I think, one which we shall follow up in a future edition of the *RAM Magazine*. Details of future competitions can be obtained from the Administrator, National Power World Piano Competiton, 28 Wallace Road, London N1 2PG tel: 071-354 1087.

Taking the plunge into the world of competitions is an important and large step for any musician, especially when so much can depend on the mood or preferences of jury members. *RAM Magazine* spoke to the American-born pianist Kevin Kenner, who has just received second prize in the Chopin International Piano Competition, Warsaw (no first prize was awarded this year), hard on the heels of scooping the Terence Judd Prize in London. Earlier this year Kenner received joint-third prize in the Tchaikovsky Piano Competition in Moscow and also found time to get married in August to pianist Sonia Dembinska. Sonia told us of the pressures they both experienced at the announcement of the Warsaw competition results:

Professor Zakhar Bron in reflective mood. By Mary Priestley

Academy student Kathryn Greeley with Zakhar Bron.

Roland UK Ltd has recently loaned the Academy a considerable amount of equipment for the new Commercial Music Course. Greeting its arrival are (from left to right) Nick Ingman, head of the course, Alistair Jones, Roland's education adviser and ex-Academy student, and postgraduate composition student, Sheila Nolan.

"The finals finished on Friday night at 8.30 and they were supposed to announce the winner at 11.00pm, so we went to the foyer of the Philharmonia Hall to wait for the results. Of course, when we arrived we were mobbed by TV and press cameras and journalists, and they surrounded us hoping to catch our expressions as the results were read. But the jury obviously had a lot of problems reaching a decision and at about 12.30 midnight announced they would be another hour at least – and all seven finalists must wait there. So we just had to sit tight for hours with all these cameras focused on us – until finally at 3.00 in the morning they gave the result. So they took six hours to decide! The same day Kevin had to play in a prizewinner's concert which, like the last two rounds, was televised." It sounds worse than Miss World! No amount of practice could enable adequate preparation for such an ordeal, although the fruits of success will provide more than adequate compensation. Kenner can be heard in the less stressful environment of a recital at the Wigmore Hall on 15 March 1991.

Notice Board

Legacies and donations for scholarships and prizes have recently been received from Mrs K M Bayfield, Mr William S Hindle, Canon Greville Turner-Cooke, Miss P M Nash, Mrs Mirian Jenkins, Miss V H L Russell and Mrs E D Norris.

Happy Birthday. Malcolm Arnold's 70th birthday next year will mean more opportunities to hear his work. In addition to his well-known *English*, *Scottish*, and *Cornish Dances*, Arnold has written nine symphonies and 19 concertos to date. Appropriately for a composer who has written often with children in mind, celebrations begin in earnest with a performance of the rarely heard Seventh Symphony given at the Winter Gardens, Bournemouth by the National Youth Orchestra of Great Britain on 6 January 1991.

Record Sales. 1,540 million cassettes, 600 million CDs, 450 million LPs and 357 million singles were sold in 1989 amounting to a total retail value of £11.4m, an increase of 6.4 per cent on figures for 1988. (Mostly *The Four Seasons*?)

Music and Gender Conference. To be held at Ingram Court, Kings Road, Chelsea, 5–7 July 1991, this conference aims to explore the themes of women in composition, studies relating to music and gender, and feminist criticism amongst others. Coinciding with the conference, Women in Music will be organizing a series of concerts and workshops in celebration of women's music both past and present. Please send your ideas for suitable conference papers in brief form to Sophie Fuller, c/o Music Department, King's College, Strand London WC2.

Composers and arrangers may be interested in the services offered by New Notations, music typesetters and computer-music consultants based in south London. Andrew Aird, co-director of New Notations, tells *RAM Magazine* that "Musicians and publishers around the world have wanted to know how they could take advantage of developing technology and

get the sort of excellent results that we achieve in music typesetting. We have started a consultancy, training and sales operation to meet their needs. As a result, sveral dozen fully integrated 'Composer' systems have been supplied to composers and publishers around the country. The systems are supplied fully configured and ready to go, saving musicians the headaches that setting up a sophisticated computer system usually entails." More details on the range of software and hardware options offered by New Notations can be obtained from New Notations, 6/215 Bedford Hill, Balham, London SW12 9HQ or you can contact Andrew direct on 081-673 2766.

Obituaries

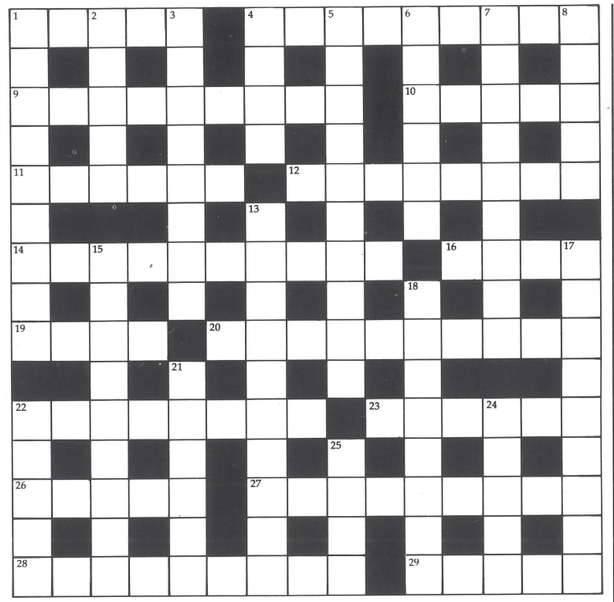
We pay tribute to the memory of the following:

- ☐ Isobel Parker. Died 18 March 1990.
- ☐ Lawrence James O'Neill ARAM. Died 13 April 1990.
- ☐ Stephen Shingles FRAM. Died 29 July 1990.
- ☐ Leonard Bernstein, Hon-RAM. Died 14 October 1990
- ☐ Herbert "Ben" Barke. Hall Porter 1978-88. Died 28 October 1990
- ☐ Aaron Copland HonRAM. Died 2 December 1990

Crossword

We are very grateful to Mr W R C Ogden for compiling the following crossword, following on from the fiendish brain teaser he set for the last edition of the magazine. Once again, there's a £10 prize for the first correct crossword submitted to the Development Office by 25 February 1991. Please remember to add your name and address to your entry. **Sally Odom** (née Booth) solved the last puzzle.

News Update is compiled by Alexandra Lawton and Andrew Stewart.



Across

1 Take air in the field? (5)

4 Instruments missing a range of notes (9)

9 Old music maker in premier position in modern orchestra (9)

10 Did Hoffman's come from the Viennese woods? (5)

11 Fly to sort of square point, twice (6)

12 Ridicule a garment in essay (8)

14 Sixth ice-cream? (10)

16 Composer loses bearing and finds animal's home (4)

19 Despoil but leaving the old instrument (4)

20 Oboistes (*sic*) found on board? (10)

22 Couple of sailors meet American. Hell! (8)

23 Tree with mineral washed up (6)

26 A European brings first mate back for marriage (5)

27 English folk dance at Avison's home (9)

28 Distinguished RAM old boy gets bird on tracks leading to Deal, for instance (5,4)

29 An Impressionist "Nocturne" to raise funds for charities? (5)

Down

1 Murderer holds barrel as a means of producing short and simple songs (9)

2 The round, almost old, rowlock (5)

3 Welcomes intense broadside! (4-4)

4 1 across, for example, is said to succeed (4)

5 Sailor boy with note in port results in hold-up (10)

6 Interval of month, after which "Welcome" (6)

7 Sick and no good at all, I'm on point of getting hallucinations (9)

8 Part of Les is sympathetic to cry-baby (5)

13 Faint in fashionable close. Nothing to the way you fade away! (10)

15 Agree with one about instrument (9)

17 Smack fewer for being unrefined (9)

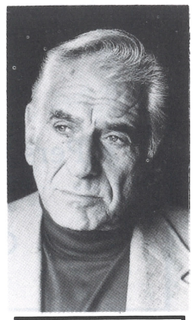
18 River men provide symphonic study (8)

21 Delectable tit-bit (6)

22 Just a trace of expression for the pianist, for instance (5)

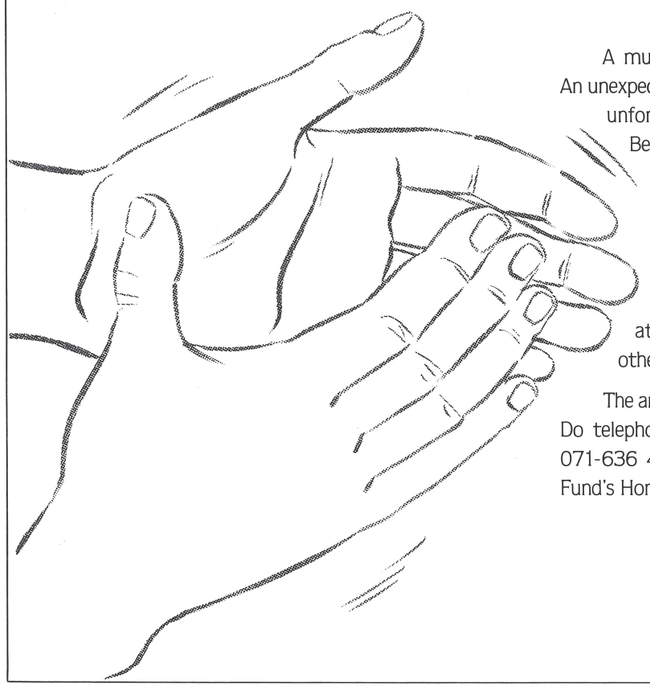
24 And the rest, coming back and finding themselves surrounded by books, produce piece of chamber music (5)

25 Lines, we hear, must be due; that's nothing to rising damp! (4)



Leonard Bernstein. 25 August 1918 – 14 October 1990

Does your love of music go beyond applause?



A musician's career doesn't always end on a high note. An unexpected illness, or simply the effects of old age, can mean unforeseen expense. A donation to the Musicians Benevolent Fund will provide financial help, holidays, advice, or accommodation for needy musicians and their families.

Better still, join the Friends of the MBF, who support the Fund through charity concerts, displays and appeals. Its members enjoy musical evenings at private venues, a twice yearly Newsletter and other privileges.

The annual subscription, which you can covenant, is modest. Do telephone the Organising Secretary, Hilary Pentycross on 071-636 4481, or send a donation, large or small, to the Fund's Honorary Treasurer, Andrew Murdoch.

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As Certain as Death and Taxes

__Alexandra Lawton__ looks at the pitfalls of being a self-employed musician, and asks __Trevor Ford__ "How can I pay less tax?"

This article is not a potted accountancy course in a page. I have skipped whole chapters of wisdom, only mentioning the thing closest to my own heart: namely, how do I legally pay the least tax on my earnings?

Of all the careers I can think of, music is probably the most elusive for which to provide a start date. You don't go along to your small-business adviser with a business plan saying, "I'm about to become a trumpet player/teacher, can I have a separate bank account and, by the way, can you advise me on self-employed accounts?" No, a career in music trickles in, the odd job here and there while still a student, paid in cash – paid if you're lucky! (However, I have heard of a student who saved £15,000 while still at the Academy and bought a flat in Neasden.) It is all too easy to drift along, earning money here and there, and carrying on in the same fashion after leaving college. Sooner or later, however, the Inland Revenue might start asking you difficult questions like, "Exactly how much money have you earned?" Now if you cannot answer this teaser, HM's Inspectors will calculate your income tax on *their* guesses, which (unless you are secretly very successful indeed) will not be favourable – not to you, that is.

The other problem with drifting along is that if, indeed when, the Revenue catch up with you they might suspect you of tax evasion and become very narrow minded about your earnings and expenses. So it is up to you to take the initiative in contacting them, either yourself or through an accountant, and start recording your income and expenditure. Although I know several people who claim to have dealt successfully with the Inland Revenue direct, I am not convinced. I do not know the jargon of this potential battlefield or even the weapons. This is where the right accountant comes into his own. A good accountant has built up a working relationship over some years with HM's Inspectors, knows the game rules and works them to your advantage, thereby saving you money. It is advisable to see an accountant early on in your career, because there are special rules to your advantage for setting up a new business.

So what expenses should we make a record of? Trevor Ford, an experienced accountant in the music field and an *alumnus* of the RAM, points out that "the biggest advantage in being self-employed is that expenses can be deducted *before* working out your profit. The Revenue can only challenge whether or not an expense is really business-related – hence the regular arguments about hairdressing and concert tickets. The expense does not have to be sensible – you could claim for buying five pianos; the price does not have to be reasonable – a tails suit trimmed with sequins costing £1,000 would have to be allowed, provided you could persuade a concert promoter to let you wear it." Despite what you might hear to the contrary, most accountants do have a sense of humour. "There is therefore no official list of expenses, but the following are the most commonly claimed: music and music books, records, tapes & CDs, instrument repairs and tuning, payments to deputies or accompanists, travelling expenses, hotels and subsistence, car expenses, concert clothing, hairdressing and cosmetics, laundry and dry cleaning, insurance, telephone, postage and stationery, advertising and publicity, agent's commission, professional subscriptions, concert tickets, music journals and magazines, coaching, courses and conferences, loan interest, accountant's fees, medical expenses, a proportion of rent, heat and light. Car expenses and telephone will include some private use, and it is necessary to agree a percentage deduction from the total figure to allow for this. Concert clothes must only include items not suitable for everyday wear: a dark suit or a dress for auditions will not usually be accepted."

"Only medical expenses to put right problems caused by following your profession can be claimed: for example, having teeth straightened that have been bent by trumpet playing. Alexander Technique lessons are usually OK, as are osteopath's fees (especially for harpists!) The cost of equipment can also be claimed. This 'capital' expenditure will include instruments, accessories, audio equipment, office equipment, and means of transport. Equipment purchased or given to you before becoming self-employed counts, and you are allowed the market value on the day you start work (thus, instruments owned while a student can be claimed). The method of claiming for equipment, called 'capital allowances', states that up to a maximum of 25 per cent of the unused cost each year can be claimed. Teachers and performers are often given cash for their services and are tempted not to declare it. Being paid in cash doesn't mean that the Revenue won't go to the employer later and ask for a list of musicians who were paid, and your tax inspector can ask to see your teaching diary, and can even contact your private pupils and require them to swear under oath to the number of lessons they have paid you for." Horrible! Much better to declare all money received, whether paid in cash or by cheque, alongside which they only have to subtract your declared expenses from your declared income and look at your bank balance to decide whether you could have feasibly lived on the difference and even if you could have realistically funded the expenses you claim!

Trevor Ford is writing a book which will cover the whole subject of accounts for musicians. And the ex-RAM student with a flat in Neasden, what became of him? Well, that's another story.

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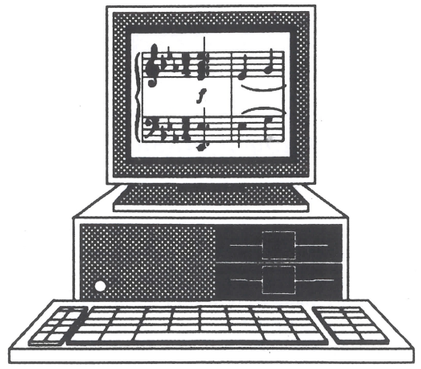

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In My View

*There's more to being an organist than accompanying Sunday morning services. **Christopher Huning** speaks to **Nicholas Danby** about his plans for the Academy's Organ Department.*

Nicholas Danby is a recent and fairly unusual appointment at the Royal Academy. He took charge of the organ department at the RAM in September last year, whilst he has been Professor of Organ at the Royal College since 1966. He came to the RAM – with the agreement of both institutions – to co-ordinate and, it would seem, to re-vitalize the department.

"My over-riding wish", says Danby, "is to see the Academy as the focal point for organists in London: I would like to see it as the pin-point for anything related to contemporary organ activity." This ambitious aim for an instrument that is normally seen by the public as somewhat cloistered and rarefied does not seem at all unreasonable in view of Nicholas Danby's dynamic enthusiasm for his new role. Although he teaches at the Academy, Danby's function as a pedagogue does not play a major part when he is talking of his long-term plans for the Academy's organ department.

Aside from day-to-day matters such as over-seeing exam procedures, Danby is particularly concerned with "integrating the curriculum, so that things like lectures and masterclasses are co-ordinated by one person." This concept turned out to be a dominating factor in what he had to say about the RAM. He is above all concerned that students "come here not just to learn their instrument, but to learn something about the background to organ music."

"The object ... is to train organists to be fine musicians, and not to think as organists: isolated."

To this end, he has instigated a number of extra-curricular activities for his students, for them to learn more than just repertoire. Visiting organists are invited to give masterclasses and workshops. He has certain regular visitors, such as Peter Hurford and David Sanger, who give regular classes. International organists passing through London are invited by Danby to the Academy to give masterclasses – "so that students do not simply see their own teacher, but are in constant contact with other well-known musical figures, both British and European." Players from Amsterdam to Budapest have given lectures on their own specialities and repertoire, and students are even confronted with lectures on organ building. "My attitude to these regular workshops", explains Danby, "is that although a student may not learn a great deal of repertoire in the three or four years that he's here, he will come in contact with a lot of other pieces through hearing others play at workshops." For students to gain the widest possible knowledge of organ music is obviously of great importance to Danby, because of the instrument's long European-based tradition within the church. "It is a very wide, a very deep, a very fine part of European culture, and it is therefore essential that particularly English organists have this contact with musicians who have an understanding of it."

This philosophy seems even more important given the disadvantages that English organ students labour under. It is very difficult in this country, for instance, to gain easy access to the fine 17th- and 18th-century instruments that European students are accustomed to use. "A young organist studying in Amsterdam, for example, has a marvellous opportunity to play on the most superb instruments all over Holland, which we simply have not got. We do not have this treasure-chest of historical organs, so we are at a disadvantage here."

The facilities available to Academy organists in London comprise principally a fine four-manual Rieger instrument in Marylebone Parish Church, which is used as the main teaching and performing organ, plus one or two other instruments around the capital which are beginning to be used. This is in addition, of course, from the four instruments already in the Academy, which will be complemented by a new organ to be installed in the Duke's Hall by 1993. So in spite of this lack – Victorian "improvers" are apparently to blame for the paucity of original 17th- and 18th-century instruments – "we are really potentially very well equipped for our day-to-day work." This is further bolstered by Danby's energetic efforts to send students on visits outside London, despite the lack of funding available for such endeavours at the Academy. Apart from expeditions to other parts of this country (there will shortly be a visit to Lincoln, so that students can experience the part the organ plays in the every-day functions of a major cathedral), a trip is planned next summer to a Benedictine monastery in southern Germany to give choral and organ concerts, and also to work with the monks for a week: "to imbue something of the Austrian and south German tradition, which will open more doors for our students."

Aside from the imaginative extra-curricular activities specific to the organ department, Danby is eager to foster connections between the organ and other aspects of music making. He works closely, for example, with Christopher Bowers-Broadbent and David Titterington – "both

very *au fait*, very expert in contemporary music." To this same end, Danby's organ department has developed strong links with Paul Patterson and the contemporary music department at the RAM. This has helped encourage students to compose and improvise, and to perform their own pieces. "We are constantly thinking of the future of the great British and European tradition of organ playing in all its facets."

Nicholas Danby

At the other end of musical spectrum is an equally closely nurtured connection with the early music department. "The organ has to play a large part in the early music revival – the quest for the historically sensitive, the aesthetically aware performance – because the organ is really a child of the Renaissance and of the Baroque; therefore, the greatest repertoire that was written for it comes from the 17th and 18th centuries. The organ music of that period is of equal value to all other instrumental music of the same period, and therefore you cannot escape the achievements of the early music movement – not in a purely academic way, but for the fact that it is so potentially creative."

This all points to Danby's strongest contention, and the whole crux of the way in which he views his position at the Academy. "The job I have to do here is not to work with the organists in isolation, but very much in co-operation with other people, so that the organ maintains its position as a serious musical instrument. The object we try to find corporately here is to train organists to be fine musicians, and not to think as organists: isolated. This is the greatest chance I have ever had to realize certain ideals that I hold very close to my heart, in the way that organists should be trained and led forward."

Wood felled by Dame Ethel's charm

Mollie Fuller *left school and joined the RAM 70 years ago. She looks back to her student days, no less eventful than those of today's Academy students.*

I arrived at the Academy in September 1920, when I was eighteen. I'd been to a strict boarding school in Eastbourne for the last five years – so had led a pretty sheltered existence. However, I quickly became used to the idea that I could spend most days enjoying the so-called "unconventional" existence! We had an unbelievably stuffy old principal (Sir Alexander Mackenzie) who was more strictly Scots than his contemporary, Lord Reith. There was a lively young organ student who became bored with practising the same music – we heard strains of dance music issuing from Duke's Hall – and in no time at all about twenty of us were dancing and singing up and down the aisles. The Hall Porter came to warn us the Principal was on the war-path, there was a terrific row, and the poor organist was very nearly expelled then and there.

There was also the lovely occasion when the orchestra and very large choir were rehearsing for the prize-giving concert with Sir Henry Wood. Dame Ethel Smyth turned up and, although we were all in full blast, walked up to Sir Henry and stopped him conducting. It was a hot summer afternoon, and she was dressed in a very hairy homespun tweed costume, brogue shoes and a more or less three-cornered hat. She said "Henry, I want you to lend me a dozen of your boys and girls for 17th August."

"What for?" said Henry.

"To stand in the Promenade audience, and burst into song in my *Fête galante*."

"Certainly not. Disgraceful exhibition – I won't help".

Dame Ethel, after some argument, went down on her knees in front of the rostrum, clasped her hands together and looked up, as she thought, appealingly. Henry was so embarrassed he just said, "Yes, yes, now go away."

I, among others, duly turned up at the Queen's Hall, and did my stuff. We were jolly nearly lynched by the rest of the promenaders!

Then of course I got caught up in the Centenary celebration in 1922. Someone, I can't remember who, composed a motet for ten choirs, each with ten voices which must have been written with five parts, because I think it was billed as a motet in fifty parts! The words I cannot remember, except one line: "Sir Alexander C. Mackenzie, Guide, Philosopher (Pause) and Friend!"

I also remember a large sitting-room – firmly 'Ladies Only'. No wonder the canteen was always very crowded indeed!

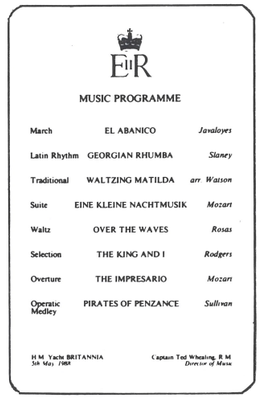
Britannia Rules the Staves

Director of Music on the Royal Yacht Britannia, ***Captain Ted Whealing****, outlines the duties of a musician at sea.*

Royal Marines musicians have been providing music to the Royal Family onboard Royal Yachts since 1904. The present Royal Yacht, Her Majesty's Yacht *Britannia*, was commissioned for service in 1954 and carries a Royal Marines band of 20 musicians, four drummer/buglers, a Drum Major, with a Captain – the Director of Music – in charge.

Their musical duties are wide-ranging and require a high degree of musical skill and versatility from each instrumentalist. Various combinations which may be required, within the space of one or two weeks' Royal Duty from this comparatively small group, could be a marching band for the ceremony of Beat Retreat, an orchestra during a banquet, a dance/jazz band, a Dixieland band, piano trio, string ensemble or a concert wind band.

The Royal Yacht Band is supplied from within the Commander-in-Chief, Naval Home Command's Royal Marines Band which is based in Portsmouth, and it is a prime responsibility of the Director of Music to select the best available musicians from the larger organizations, which can provide the widest possible instrumental combinations. This selection process is further complicated by the requirement to carry the correct military rank structure. The band onboard during 1990 consists of one flute (doubling piccolo) and tenor saxophone; one oboe (doubling bass drum on parade); one solo clarinet; three clarinets (doubling violin), one of which also plays bass clarinet; one clarinet (doubling viola); one alto and one tenor saxophone (both doubling violin); one solo cornet/trumpet (doubling piano, keyboards and accordion); two horns; one euphonium (doubling cello); two trombones; one tuba (doubling string bass and bass guitar); four drummers (doubling bugle), and one percussionist who plays the full range of tuned-percussion instruments. The solo clarinet is also the Bandmaster and deputy to the Director of Music, while the Drum Major is responsible for daily administration.



E II R

MUSIC PROGRAMME

March	EL ABANICO	*Javaloyes*
Latin Rhythm	GEORGIAN RHUMBA	*Slaney*
Traditional	WALTZING MATILDA	*arr Watson*
Suite	EINE KLEINE NACHTMUSIK	*Mozart*
Waltz	OVER THE WAVES	*Rosas*
Selection	THE KING AND I	*Rodgers*
Overture	THE IMPRESARIO	*Mozart*
Operatic Medley	PIRATES OF PENZANCE	*Sullivan*

H.M. Yacht BRITANNIA — Captain Ted Whealing, R.M. Director of Music

Musical programmes, including the Beat Retreat, must all be approved through Buckingham Palace and so must be compiled some months before the event in order to facilitate printing etc, (a typical orchestral programme is illustrated above). Naturally, onboard a relatively small vessel library space is limited so if, as was the case in 1988, the band embarks for a six month round-the-world cruise, with five periods of Royal Duty, the music requirements must be thought out very carefully. Once we have sailed the chance of buying music from any source is fairly remote, particularly in the Galapagos islands or Tonga or Samoa.

Once the musicians and the music are onboard the sequence of rehearsals is planned. Rehearsal space for the orchestra is at a premium and only available in the morning, so musicians become adept at finding remote spaces in which to practise. The rehearsal area is the Yachtsmen's recreation space, near the bow (the front) and quite narrow, so it does not lend itself to a conventional orchestral layout. But this problem pales into insignificance with the arrival of storm-force winds, when some of the band have trouble with their equilibrium and others excuse themselves altogether.

All is worthwhile, though, with the advent of Royal Duty. A typical day for the band would start at 08.30 with a final rehearsal (other detailed rehearsals having been carried out *en route*), which would comprise a run-through of the Beat Retreat, followed by the orchestral programme for the banquet usually held onboard but occasionally, as in Madrid in 1988, held ashore. The afternoon is spent in final preparations and possibly a quick trip ashore for a postcard or two. The evening starts with an early supper for the musicians before playing for a banquet in the Royal Apartments. As the last note of the orchestral programme is dying away the instrumentalists change their clothes and instruments in preparation for the Beat Retreat ceremony, a display of marching and playing culminating in the Sunset Ceremony, held on the quayside with the resident members of the Royal Family and their VIP guests watching from the Yacht. Then we board the Yacht whilst the guests disembark and preparations are made for sailing. The floodlit Royal Yacht then departs with the guests waving from the quay and the band playing on the upper deck. By the time we finally dismiss, it is past midnight. Time at sea is spent entertaining the members of the Royal Family, when embarked, and the Yachts' officers and crew.

It is a varied, challenging and musically stimulating job and the only one of its kind in the world. I count myself very fortunate to have spent over three years as one of a long line of Royal Marines' Directors of Music in this exacting and important position.

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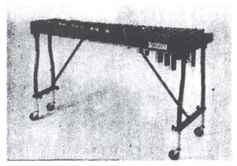

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The Product of Excellence

Janet Snowman trawls the Academy's Alumni *files for more news of ex-students and staff.*

Anthony Addison (1949) is director of opera theatre, the Shepherd School of Music, Rice University, Houston, Texas.

Since leaving the Academy, **Geraldine Allen** (1974) has specialized exclusively as a soloist which, being a clarinettist, has involved a considerable amount of versatility. Her particular interest is British contemporary music; however, important first performances she has given include Australian music at the Cheltenham Festival, Finnish Music on BBC Radio Three and recently, with her duo partner, **Roger Steptoe** (1977), Spanish music in London. Internationally, the duo performed last year in Russia and this year toured Spain, where Geraldine worked extensively giving masterclasses and as a professor with the Spanish National Youth Orchestra. Alongside her classical career, Geraldine is half of the music-theatre duo 'Dizzy Lips', which made its London debut with the fifties' rock show 'Players' Worktime' at the Embassy Theatre in London last year.

Geraldine Allen

The **Ambache Chamber Orchestra** has built an enviable reputation for its performances and recordings of the music of Mozart and his contemporaries. Joining **Diana Ambache** (1967) and her orchestra for a recent concert at St John's Smith Square was **Adrian Levine** (1971), as leader. Adrian is also associate leader of The Philharmonia. The ACO records with Pickwick and has undertaken many international tours.

Beryl Auty (1962), who was for many years the leader of the Royal Ballet Orchestra and who now teaches at the Pimlico Centre for Young Musicians and privately, reports great successes with her young students in the four years she has been teaching at home. Many of her pupils are members of the National Youth Orchestra of Great Britain and National Youth Chamber Orchestra and their results in National competitions are admirable.

Margery Baker (1963) is conductor and managing director of Norfolk Opera Players, Wymondham Youth Orchestra, Pulham Village Orchestra and the Eye Bach Choir. She also works as an accompanist and solo pianist, and is a lecturer in music education. In addition, she still manages to find time to teach privately.

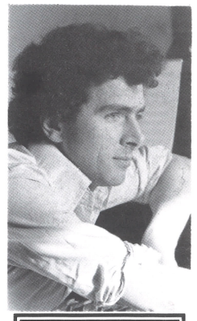
Looking for some musical fun for an event? Contact **John Bantick** (1961, 1972), who runs Old English Enterprises, a company offering programmes of themed entertainment lasting from one to three hours and tailored to fit your budget. These include royal banquets with King Arthur, Henry VIII, Elizabeth I or Charles I; music hall; Gilbert and Sullivan, and Ivor Novello, with actors, singers and instrumentalists recreating the mood of a particular period. For further information telephone John on 0438 812761.

Vivienne Bellos (1974) celebrates her first decade as the director of music at the North West Reform Synagogue in Temple Fortune. She has launched the Kids' Choir, the Alyth Youth Singers for the over-12s, the Alyth Choral Society for adults and a 20-strong synagogue choir. She has also been, for the past four years, music consultant to the Reform Synagogues of Great Britain and to the Leo Baeck College, which trains Reform and Liberal Rabbis.

Composer **David Bedford** (1961), who has had many commissions from the major London orchestras, has been appointed youth music director of the English Sinfonia.

Eunice Blackwell (1952), a former director of music at Stonar School, is now conductor of the Bath Cantata Group, a member of 'Soirees Musicales' and deputy pianist of the Bath Pump Room Trio. Eunice also continues to teach privately.

Howard Blake (1960) is completing the orchestration for a new piano concerto commissioned by the Philharmonia to celebrate the 30th birthday of HRH The Princess of Wales.



Howard Blake

Howard was asked by the orchestra to give the first performance as a pianist and he will be recording the concerto, along with two other major works, for Sony Classical this December. He has also completed a new choral work for The Bach Choir, *Four Songs of the Nativity*, which will be given its first performance at St Paul's Cathedral on 13 December conducted by Sir David Willcocks and featuring London Brass. Howard recently married the singer, Helen Glover.

As warm summer memories disappear, some reminders of the season past. **Geoffrey Dolton** (1982) sang the male role in *Le Huron* at Buxton and **Elizabeth Woollett** (1983) sang in *Tancredi* at the same Festival. **Odaline de la Martinez** with Lontano appeared at the Cambridge Festival, whilst at the International Festival of Music at Cheltenham, **Paul Patterson** (1968), **Michael Berkeley** (1970) and **Nicholas Maw** (1958) received first performances of their works. At Glyndebourne **Denise Hector** (1989) sang in *Die Zauberflöte*, **Jean Rigby** (1981) and **Peter Bronder** (1984) appeared in *Albert Herring* and Peter Bronder in *Falstaff*, **Philip Langridge** (1963) in Tippett's new opera *New Year* (and in *Idomeneo* at Salzburg) and **Felicity Lott** (1973) and **Bonaventure Bottone** (1972) in *Capriccio*.

Three of the four string quartets featured in the South Bank weekly series 'Quartets Now Playing' are Academy-trained: the **Bingham**, **Duke** and **Ataria** Quartets perform in a series of 25 midday concerts with works by 23 contemporary composers in a repertoire which will also stretch back to Mozart.

The accompanist **Graham Johnson** (1973) has been working with Margaret Price and Brigitte Fassbaender at the Schubertiade in Hohenems whilst **Charles Spencer** (1976), who teaches at the Vienna Hochschule, accompanied mezzo-soprano Christa Ludwig at the Festspielhaus in Salzburg.

Best wishes to **Christopher Booth-Jones** (1972) who has been unwell following a fall – **Geoffrey Dolton** has replaced him as Guglielmo in English National Opera's production of *Così fan tutte*.

Constance Boyle (née Brooke, 1952) is teaching piano at Haberdashers Aske's School for Girls and has written and published four books for children.

Christopher Brown (1967) writes to say that he has had premieres of three substantial new works. In March, the British Federation of Young Choirs (some 600 voices) under the baton of Brian Kay performed *The Circling Year* at the Wembley Conference Centre; in June Christopher went to Hamburg to attend the first performance of his new children's opera *Die Schwindlerin*, commissioned and sung by the Hamburger Alsterspatzen, who subsequently took it on a very successful tour of Japan. He has two more commissions in the pipeline – an extended work for percussion and organ with **Evelyn Glennie** (1985) for the 1991 St Albans International Organ Festival, and a *Stabat mater* for **Philip White's** (1979) Dorking Choral Society. Christopher's own choir and orchestra, the Huntingdonshire Philharmonic, will be joining forces with the Dorking Choral Society and the Insurance Orchestra, which Philip also conducts. Philip is the Academy's Admissions Officer.

Michael Campbell (1955) is director of music at the Royal National Institute for the Blind College in Worcester. **Robert Hoare** (1956) is music adviser to the RNIB.

Harpsichordist and recitalist, **Penelope Cave** (1974), also performs with the Camerata of London and is harpsichord tutor at Morley College. She was recently awarded a laureate of the prestigious Bruges International Harpsichord Competition. She also has a comprehensive collection of harpsichords and virginals.

Dominy Clements (left) and friends in Amsterdam

Dominy Clements (1987) writes from Amsterdam. Following two years studying composition at the Royal Conservatory in The Hague, and whilst working at the same time with the Dutch publishing house Donemus, he set up 'Uncle Joe's AUG' with some friends as a commercial venture. 'Sofa' is their five-piece orchestra which plays for all kinds of events (they have also performed in the presence of the Queen of the Netherlands) and their group of four composers has now advanced beyond small experimental items towards larger programme-filling projects. They have also done many broadcasts in the Netherlands.

David Cole (1978) is director of music training at the Royal Marines School of Music.

Dr Lionel Dakers (1950), who retired two years ago as director of the Royal School of Church Music, has been president for the past year of the Incorporated Society of Musicians, a member of the Conservative Advisory Committee on Arts and Heritage, and has been doing more overseas examining for the Associated Board, including in the Gulf States, Egypt, Jordan, New Zealand and Malta.

Miranda Dale (1989) has been awarded music scholarships from the Royal Society of Arts (the Oldham Foundation Award and an award from the Sir John Stratton Trust) to enable her to continue her violin studies at Indiana University.

"My secret weapon – I was trained at the Royal Academy of Music," replied **John Dankworth** (1946)when a *Radio Times* interviewer asked how a jazz saxophonist manages to conduct a symphony orchestra. "That gives me the confidence to communicate with an orchestra without too much embarrassment," he added whilst rehearsing for his BBC Radio Two broadcast with the BBC Radio Orchestra.

Rohan de Silva (1980) lives in New York and is now an international duo recitalist specialising in the violin repertoire. He has recorded with Gil Shahan on Deutsche Grammophon and with the young Japanese violinist Midori on CBS/Sony Classical and recently accompanied Midori on a British tour.

Richard Frostick (1976), former head of music at Islington Green school, has been appointed music adviser to Islington. He is also a part-time lecturer in the Department of Music, University of London Institute of Education, and involved with teacher training.

Leslie Garrett (1979) featured in an article in the November edition of *Opera Now* magazine. Leslie sang at the Last Night of the Proms this year and has also been working as a TV presenter. She continues her work as a principal artist with the English National Opera.

Graham Garton (1953), who met **Barbara Howson** (1956) in the canteen of the RAM in 1951 and married her in 1955, has been director of the Bermuda Philharmonic Society since 1989. He is also conductor of the Geoffrey Tankard Foundation Choir in Bermuda. He and his wife are specialist tutors in piano and voice at Dunbarton School of Music and are widely involved in recitals and concerts on the island. Graham continues to work as an examiner, adjudicator and composer. Much of his output is published by Oecumuse.

Philip Gould (1980) is the drummer with the Pop group 'Level 42'.

Tina Gruenberg (1981) takes the number three position in the first violins with the London Philharmonic; **Kathryn Greeley** (1988) joins the orchestra as a new associate member in the second violins and **Stephen Gorringe** (1972) joins the viola section.

Alexander Cameron (1951) has retired from the London Philharmonic after 27 years, 20 of them as principal cellist.

Richard Hand (1984) and **Tom Dupré** (1982) write with news of tours to India, the Far East and Israel with their Hand-Dupré guitar duo. They have premiered many works written especially for them, including those by David Bedford, Roger Steptoe and Edward McGuire, and their repertoire has enabled them to play in such diverse venues as the Wigmore Hall and Ronnie Scott's. The duo enjoys devising special programmes: recent examples include 'Music from Eastern Europe' and 'Echoes of Spain'.

Canadian *alumnus* **James Harley** (1985) had an important success in a Polish composition competition – he received the second prize in the face of stiff opposition from some 320 composers. No first prize was awarded.

Llywella Vernon Harris (1951) has been appointed warden of the Royal School of Church Music to succeed **Janette Cooper** (1958).

Julian Hellaby (1978), head of piano at Coventry Centre for the Performing Arts and piano tutor at Warwick University, has recently completed concert tours in Germany, Poland and Yugoslavia. These included a live broadcast on Yugoslav radio which was re-broadcast to neighbouring East European countries.

Thank you to **John Hodgson** (1950), who has done much work in Zimbabwe in tracing our *alumni* there. John, who is a noted figure in the Zimbabwean music community, is the chairman of the National Musicians' Association and Past-President of the Zimbabwean Society of Music Teachers. Space forbids full mention of activities of these busy former students, but **Dorothy Drummond** (née Crankshaw, 1939) writes with news of her organ playing at, amongst other places, Harare Christian Science Church; **Bessie Riddle** (née Hill, 1951) is teaching piano at the Zimbabwe College of Music; **Christine Duncan** (née Sandberg, 1966) taught at the same college for a period in the mid 70s; **Margaret Grant** (née Underwood, 1956) is an accompanist; **Pauline Lane** (née Wilson, 1953) is an organist and is joined in a regular piano duo partnership by **Josephine Munro** (née Burkitt, 1954), who is also teaching part-time at the College of Music in Harare and is a choral accompanist. **Joyce Mossop** (1954) is a busy accompanist and adjudicator who is involved with church and counselling activities as well as teaching piano at home; **Dulcie Hamilton Bon** (née Bell, 1937) is a busy accompanist and teacher. All have been closely involved with the organization of the music teaching profession in Zimbabwe.

Richard Hand (left) and Tom Dupré

Carmel Kaine (1959) and **John Willison** (1958) have moved to Australia – Carmel to teach at the expanding Brisbane Conservatoire and John in

Lismore in Northern New South Wales.

Igor Kennaway (1976) conducted a new production of *Andrea Chenier* at the Stuttgart State Opera last year, as well as revivals of *Martha* and *Tosca*. For the 1989 Festival, he returned to Bayreuth where has been assistant chorus master since 1987. After the Bayreuth tour of Japan, a guest contract for *Cenerentola* took him to the Opera de Nice. 1990 marked his London concert debut with the London Mozart Players at the Barbican Centre, where he later conducted the City of London Sinfonia; his US debut with the South West Florida Symphony and, in September, his Italian debut with the Virtuosi di Santa Cecilia in the Rovereto Mozart Festival. He again returned to Bayreuth for the 1990 Festival where he was Daniel Barenboim's assistant for *The Ring*. Igor, who is visiting senior lecturer at the Royal Northern College of Music for the autumn term 1990 where he is to conduct *Suor Angelica* and *Il Tabarro*, will return to the Opera de Nice for *Don Giovanni* in 1991 and will conduct the new production there of Mozart's *La finta semplice* before returning to Bayreuth once again to assist Barenboim with the next *Ring* cycle.

Gabriel Kwok (1978) is head of keyboard studies at the Hong Kong Academy for Performing Arts and teaches at the Chinese University of Hong Kong and the University of Hong Kong.

Brian Lamport (1954, 1959) is professor of piano at the Mozarteum in Salzburg.

Sophie Langdon (1978) performed Shostakovich's Second Violin Concerto with Andrew Davis and the BBC Symphony Orchestra, broadcast on BBC Radio Three. She has done many concerto performances with the BBC Welsh and Scottish orchestras and regularly appears at major UK Festivals. Sophie leads and co-directs (with Odaline de la Martinez) the London Chamber Symphony and has just founded her own group, the Langdon Chamber Players, based around a piano trio. She has just signed with an American agent, PAG Artists, with European exclusivity. Sophie also teaches at the RAM one day a week.

Picture: John Clark

Sophie Langdon

Brian Large (1960) who has been director of media at the Metropolitan Opera, New York, directed the magnificent 'Three Tenors' concert from Rome's Baths of Caracalla for television.

Chris Larkin (1968) has been director (since 1975) of the London Gabrieli Brass Ensemble and a member of the horn section of the BBC Symphony Orchestra.

Greetings from **John Lauderdale** (1960) from New Zealand. John, who has been very active in music education in New Zealand, is now co-ordinator of instrumental studies, Ministry of Education, Waikato Education Board, New Zealand, and founder and managing director of the University of Waikato Brass Ensemble.

Singer **Helen Lawrence** (1965) presented baritone Sherrill Milnes as part of her London Masterclass series for professional singers (of which she is co-director) at the Commonwealth Institute Theatre.

Penelope Lock (1970) is head of music at Watford School for Girls.

Barbara Lowe (1971) has formed the Barbara Lowe Singers, made up of some 60 of her pupils, and the Barbara Lowe Ensemble, which gives concerts for various charities. Barbara is also a part-time member of the Royal Opera House chorus and is a busy teacher and adjudicator.

Jean Mallandaine (1957) is head of music staff, Houston Opera, Texas, and works at Glyndebourne each summer. Jean is also artistic supervisor at the Houston Opera Studio and a judge for the Metropolitan Opera Regional Competitions. She conducts masterclasses at many schools of music in the USA and is a well-known coach.

Edward McGuire (1970) writes from Scotland with news of his latest compositions. His 1990 commission from the National Youth Orchestra of Scotland, *A Glasgow Symphony*, was given its first performance at the opening gala concert of the Festival of British Youth Orchestras in Glasgow in August and was broadcast on BBC Radio Three in October. His new opera, *The Loving of Etain* was premiered in the New Athenaeum Theatre, Glasgow, in November, and his ballet, *Peter Pan* opened in Hong Kong in November as part of Scottish Ballet's Far East tour. Edward is also involved with the traditional Scottish folk music group, the 'Whistlebinkies', for whom he is joint arranger of the traditional material on their records and with whom he plays flute, piccolo and clàrsach.

Lucia Memo (Vivien Pick) (1966) writes from Milan where she has been living since 1967. After leaving the Academy, she took a singing diploma at Piacenza Conservatoire and a degree in letters from Milan University. Apart from a busy singing career, Lucia taught in many Italian Conservatoires – Italian literature and poetry for composers and singers at the Verona Conservatoire; piano accompaniment at Brescia and singing at Novara and the Milan Civic School of Music. She recently published her first book, *Opera poco serie* ("Not very serious works"), including a group of humorous poems, and a 'false' opera libretto in pastiche 18th-century style. Her serious poetry, in English and Italian, has been greatly in demand by composers and has been set to music. On the singing front, Lucia is organising a 'Musical Salon' series after the *Biedermeier* fashion, to make music among friends without the formality of public concert conditions, a style which is apparently becoming most popular in Italy.

Janice Millington-Robertson (1970) is head of the music department of Harrison College, a secondary school in Barbados, a post which she combines with teaching violin and piano and performances on radio and television within the Caribbean.

Andrew Morris (1970) is director of music at Bedford School and honorary secretary of the Music Masters' and Mistresses' Association, a member of the artistic committee of the Park Lane Group, an Associated Board examiner, a trustee of the Percussion Foundation and has been musical director of the New Bedford Singers since 1984.

News from our Conducting Department. **Paul Murphy** (1988) is musical director and principal conductor of the Nottingham Philharmonic and the Harlow Youth Orchestra; **Marcus Henn** (1990) has been appointed to the Wiesbaden Opera House as repetiteur and assistant conductor and **Jesus Echeverria** (1990) has been appointed principal conductor of the Pamplona Symphony Orchestra from 1991.

Mark O'Brien (1990) has secured the bass clarinet post with the City of Birmingham Symphony Orchestra.

Catherine Palmer (1955) is director of music and organist at Yorkminster Baptist Church in Toronto.

Anne Park (née Norman) (1960) is teaching at Haberdashers Aske's School for Girls.

Six concerts to celebrate the music of **Paul Patterson** (1968), head of composition studies at the Academy, took place between September and November in London, culminating in a performance of his *Te Deum* given by the Royal Philharmonic Orchestra with the Brighton Festival Chorus and Finchley Children's Choir, conducted by Geoffrey Simon, at the Barbican Centre. Other works performed included the *Missa brevis* at Goldsmiths' College, the *Luslawice Variations* in the Purcell Room, *The Canterbury Psalms* and *Stabat mater* with the Southwark Festival Chorus and RAM Sinfonia conducted by Simon Joly at Southwark Cathedral during the Southwark Festival, and another performance of the *Te Deum* conducted by David Robinson with the Harrow Philharmonic Choir and Orchestra.

Simon Rattle (1974) made his Royal Opera House conducting debut with Janácek's *The Cunning Little Vixen*, a work which, as he has said, 'started off my interest in opera' when he conducted the off-stage chorus in an Academy production. **Nicholas Folwell** (1976) had a role in the ROH production.

David Robinson (1961) examined for the Associated Board in Athens and Malta last Easter. Whilst in Athens he met former students **Wendy Clark** (1986) and her husband **Theodore Charalabopoulos** (1986), who are teaching violin and piano – their pupils did very well in the examinations. David's choir, the Harrow Philharmonic, gave the first London performance of Paul Patterson's (1968) *Te Deum* in November, with the orchestra led by student **Lucy Gould**.

Apart from many new commissions including *Green Fingers* for soprano, cello and double bass commissioned by the London Chamber Trio and performed in St-Martin-in-the-Fields in July, **Betty Roe** (1952) enjoys an active career as music director of NorthKen Concerts, is president of the International Pipers' Guild and her group, 'Three's Company Plus' has issued a cassette of their entertainment, *The Glory of the Garden*, on Pearl Records.

Betty Roe

Mark Rowlinson (1974) is a senior music producer for BBC Radio Three. Mark is based in Manchester.

Barry Rose (1960) is organist at St Albans Cathedral.

From Venezuela comes news of **Rodolfo Saglimbeni** (1986), who has been appointed associate conductor of the Sinfonietta Caracas, associate conductor of the Orquesta Sinfonica de Venezuela, founder and musical director of the Caracas Contemporary Ensemble and permanent guest conductor of several important Venezuelan orchestras.

Timothy Seddon (1986) is publications manager of Josef Weinberger Ltd, and involved with writing pieces for 'Piano Circus', a six-piano group of mostly ex-RAM grads. They have just released a recording of Steve Reich's *Six Pianos* and Terry Riley's *In C* on the Argo label.

Susan Sheppard (1969) is principal cello with the Academy of Ancient Music, the Orchestra of the Age of Enlightenment and the London Classical Players.

Valerie Tryon

Kenneth Sillito (1959) is associate artistic director of the Academy of St Martin in the Fields.

Philip Simms (1959) is founder/director of the Tallis Chamber Choir and the Thomas Tallis Society.

Daniel Thomas (1989) won third prize in the Scandinavian International Guitar Competition in Tammisari, Finland, in July 1990.

Colin Tipple (1963) celebrates 15 years as conductor of the Scottish Chamber Choir (now in its 21st season). Colin is head of academic music at Fettes College in Edinburgh, organist and choirmaster of the City Centre Parish Church of St Cuthberts, and an organ recitalist.

Ann Olver (née Truscott, 1958) is married to a farmer and living in Devon. Ann returned to teaching a couple of years ago at West Buckland School in Devon.

Valerie Tryon (1955), who lives in Canada, was awarded the Ferencz Liszt Medal of Honour by the Hungarian Minister of Culture in 1986 in recognition of her services to the music of Liszt. Valerie is presently associate professor of music at McMaster University in Ontario and has a full career as recitalist, concerto soloist and chamber music player. Valerie visits England each November for recitals.

Paul Vallis (1977) is lecturer in timpani and percussion at the Welsh School of Music and Drama, principal timpanist for the Sadler's Wells Royal Ballet and first extra timpanist for the Royal Philharmonic Orchestra.

Congratulations to **Andrew West** (1987) who won the Accompanist's Prize at the recent BP-Pears International Singing Competition. Andrew also won second prize in the Geneva International Piano Competition in September and is the 1990 Hodgson Fellow at the Academy.

John White (1963), who has just stepped down from the post of head of instrumental studies at the Academy to concentrate on his viola teaching here, organized a viola festival in aid of the Lionel Tertis International Viola Competition. The Festival took place in Old Harlow in November and included lectures, conversation, viola ensembles and concertos, chamber music: three perfect days for violaholics.

Helen Wong (1966) is teaching piano in the 'Menuhin Program' at the Nueva Center for Learning, Hillsborough, California, and has performed as a pianist in the USA, Hong Kong, Beijing and Szechuan since her Wigmore Hall debut. Her sister, **Eleanor** (1967) is teaching at the Hong Kong Centre for the Performing Arts.

Academy *alumni* who led coaching, ensemble and masterclass sessions at the last Dartington International Summer School include **Roger Bigley**, viola, (1967); **Alan Hacker**, wind and conducting, (1959); the **Medici String Quartet**; **Anthony Rooley** (1967); **David Owen Norris** (1977); **Robin Canter**, oboe, (1973) and voice coach, **Esther Salaman** (1930s).

- *Recording Circles:*

Skaila Kanga, harp, (1966) and the Hindar Quartet have recorded works by Jacob and Moody with Tommy Reilly for Chandos. The same company has also released volume three of the piano works of Arnold Bax.

From Chandos comes news of a recording of Geoffrey Bush's *Summer Serenade* conducted by **Richard Hickox** (1967) with the City of London Sinfonia; **David Wilson-Johnson** (1976) sings in a recording of Arwell Hughes's *Dewi Sant* ("St David") with the BBC Welsh Symphony Orchestra and Chorus conducted by Owain Arwel Hughes. Richard Hickox also conducts the Northern Sinfonia in a recording of Elgar's Miniatures for EMI Records. Richard is also Associate Conductor of the London Symphony Orchestra and Music Director of the London Symphony Chorus, which will feature in planned recordings of major choral works by Vaughan Williams for EMI. Richard has recently been awarded the first National Federation of Music Societies/Sir Charles Groves Prize for an outstanding contribution to British music.

Richard Hickox

'Sweet Power of Song' is **Felicity Lott's** latest release on EMI, with Ann Murray and **Graham Johnson** as accompanist.

Nimbus Records has received its first *Gramophone* Award with a recording of works by George Benjamin, Boulez and Jonathan Harvey, featuring the London Sinfonietta and solo flautist (and Academy professor) **Sebastian Bell** (1961). Also from Nimbus comes a recording of Beethoven String Quartets Opus 127 and 131 by the **Medici String Quartet**.

Saydisc has released two recordings by the English Guitar Quartet – **Tom Dupré** (1982), **Roland Gallery** (1981), **Andrew Marlow** (1985) and **Timothy Pells** (1983) – of Baroque and Romantic guitar quartets.

Opera the Irish Way

Wexford expects every man to do his duty. ***Alexandra Lawton*** *spends time in the Emerald Isle, sampling the local brew, and asks "How much does it cost to run an opera festival?"*

Whether the Wexford Gramophone Society in the 1950s knew the song "Just what makes that little old ant think he'll move that rubber-tree plant" is doubtful, but they could have taken the chorus line "He's got high hopes" as their slogan. Celebrating its 40th anniversary next year, Wexford Festival Opera has well and truly achieved the impossible.

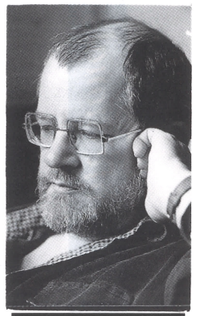
In the 1940s Dr Tom Walsh, a local GP, ran the Wexford Gramophone Society, whose penchant was for recordings of rarely performed operas. It was customary for guest lecturers to visit the society: Sir Compton Mackenzie in 1950 jestingly said "of course, it would be better to present these operas yourselves than just listening to them". The current managing director of the Wexford Festival, Jerome Hynes, says that if any feasibility studies had been undertaken in 1950 then the first production in the following year, *The Rose of Castile* by Balfe, would never have taken place. Someone fortunately remembered that the old, run-down cinema had originally been a theatre; it was subsequently restored and reopened as such. In 1987 an extra 110 seats were added and the Theatre Royal now seats 550 people. The festival was extended in 1989 and, from next year, will run for 18 days. Of the original members of the Gramophone Society, which incidentally meets six times a year, Dr Walsh's sister, Nellie, still auditions and sings in the chorus. Since 1953 the RTE Symphony Orchestra (re-organized as the National Symphony Orchestra at the beginning of this year) has provided the backbone of the festival. Over the years, an impressive list of international artists who have appeared at the festival has developed, including Heather Harper, Dame Janet Baker, Sir Geraint Evans and Ulrik Cold.

Having on more than one occasion mentally costed up the production of opera, especially in light of the present economic problems facing opera companies in Britain, I asked Jerome Hynes how the festival financed five nights of three operas plus 39 daytime and late-night events! He thought this was "a good question". The overall budget is half a million Irish punts (about £450,000 sterling) of which 40 per cent is covered by box office receipts; the Arts Council of the Republic of Ireland (An Chromhairle Ealaion) covers 26 per cent (£IR130,000), which represents almost one per cent of the whole budget for the entire arts in Ireland. The shortfall of £IR170,000 has to be covered by commercial and other forms of sponsorship. Sponsors for this year's festival were Guinness (Ireland) Ltd, Sealink, Aer Lingus, the British Council, Bank of Ireland, Hallmark Cards (Ireland) and Cow & Gate.

The real reason why Wexford Festival Opera has flourished is because it is volunteer based and is truly a community effort. Around 150 of Wexford's inhabitants are involved in some aspect or other of the festival. The mix of professional and voluntary work is carefully balanced. Local people and traders also make some contribution to the sponsorship fund, with over 120 doing so this year. In addition, a strong and active friends' association contributes a further source of revenue. A large part of the festival's appeal, both to audience and sponsors, remains in its fidelity to Tom Walsh's original aim to revive rarely heard operas. This year's bill contained the usual share of novelties, with Leoncavallo's *Zazà*, Boieldieu's *La Dame Blanche* and Nicholas Maw's *The Rising of the Moon*.

Opportunities for musicians and, indeed, producers to be spotted "in action" are considerable. Not only are the opera performances at the Theatre Royal a potential showcase for new talent but also the 39 other events, including operatic scenes, instrumental and song recitals, are primarily given by young artists. One morning, I went along to the operatic scenes, held in the atmospheric surroundings of White's Barn. These offer a real chance for members of the festival chorus to be heard individually as they sing and act the principal roles in excerpts from a variety of operas: scenes from *Così fan tutte*, *Die Fledermaus*, *Die Walküre*, *The Italian Girl in Algiers*, *Hansel and Gretel*, and *Albert Herring* were given to a discerning and knowledgeable audience. Concert agents and opera managers from around the world make for Wexford, not only for the excellent local Guinness but also to do a little talent spotting. Singers who have progressed from appearing at Wexford to achieve distinguished careers include Mirella Freni, Christiane Éda-Pierre, Ann Murray, Sergei Leiferkus and Ugo Benelli.

Wexford's reputation as a showcase for new talent is justifiably widespread. Hynes explains that nearly all the major opera houses send someone to the festival. In turn, Elaine Padmore, the festival's artistic director (and a former lecturer in opera at the RAM) looks out for exciting young singers on her frequent visits abroad and around Britain. She generally holds festival-chorus auditions in London in December and Dublin in January. A former chorus member, William Rae, explained to me that individual parts in the operatic scenes are chosen on the strength of a singer's previous experience. In addition to performing in the festival chorus and operatic scenes he had also a "bit" part as the Second Masker in Prokofiev's *The Duenna*. "Wexford was wonderful experience and thoroughly worthwhile." What he said about the Guinness is unprintable and loses much in the translation!



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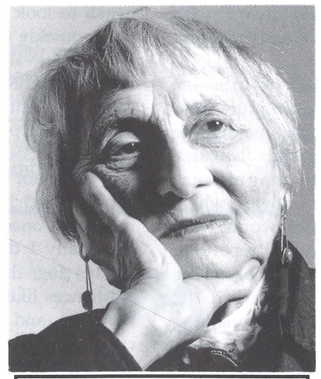
Back to the Future

Minna Keal , whose return to composition has won many admirers, looks back to her early days at the Academy.

Minna Keal went to the Royal Academy (in 1927) "quite by accident really. My forte at school was languages and I was quite convinced I was going to go to university. But my father died suddenly and I had to give up that idea. Instead I had to help my mother with the business [a Hebrew bookseller and publisher in Wentworth Street, Spitalfields, east London]. I'd always loved music and I'd done some harmony and written a tune and I thought I'd love to be a composer. So I went to the Academy because I knew I wanted to do something other than just helping with the business and it was easy to get there from Wentworth Street. In my interview I said I wanted to take piano as my first subject and composition as my second subject. I don't know why the Academy was known to me. I think I wanted to go to the top, and it seemed to me that the Royal Academy was the best that was available.



Minna Keal

My tutor throughout my time at the Academy was William Alwyn, and the wonderful thing about him was that he didn't immediately say you've got to go through a whole course of harmony and counterpoint, etc. In my very first lesson with him he said 'Will you write me a piano piece for next week?' I was tremendously excited by the fact that he felt that, without any tuition, I ought to be able to write a piano piece. Going home, I got lost on the Underground. I just couldn't concentrate enough to get out at the right stop. I went on every line imaginable. Alwyn's method of teaching was just to compose something, which wasn't at all the establishment method of teaching. You were expected to master harmony and counterpoint – I'd only mastered harmony up to dominant sevenths. I really found everything on the piano by ear.

The students' orchestra, I remember vividly, was absolutely magnificent: Sir Henry Wood conducted. The orchestra would do anything for him. He always used to take the rehearsals, taking off his jacket and rolling up his sleeves. In fact, I don't remember anybody else except him conducting the orchestra.

When I was at the Academy I was quite unaware of the fact that we were in the middle of a great rebirth of English music with a distinctive national flavour. I was too busy absorbing all the, for me, new composers – Bach, Wagner, Brahms, Liszt and Grieg. By the time I got to know the music of Elgar, Vaughan Williams, Holst, and Walton, I was aware of this English Renaissance and loved the music for its Englishness as well as for its musical power.

There must have been a Slavonic slant to some of the music I was composing (the Ballade for Viola and Piano, the Fantasie for Violin and Piano) because William Alwyn once asked me, 'Have you any Russian blood in your veins?' Actually this was a matter of temperament rather than culture. My method of composing has always been intuitive so the many facets of my subconscious musical psyche come into play in accordance with the kind of music I am writing and I do not feel myself to be in any particular 'school' of composers. I was certainly not a typical composition student – I just had my lessons and hurried back home or to the shop. I felt like a tiny fish in a huge ocean of sophisticated musical people, who had probably grown up in sophisticated concert-going surroundings. My musical background was untutored – Yiddish folk songs, amateur violinist uncle – with concert going and piano playing as my own personal effort at musical emancipation. I had no social contacts with other students, which could explain why I was unaware of the 'movement' for English (or rather British) music, which was emerging. On reflection it is strange that, although so many student composers were included in the programmes, I did not meet or ever talk to a single one of them. Today there is a great fraternity at the colleges and institutions, between composers at all stages of their development.

I did my composing at home, at King Edward Road, Hackney. Every term I had something played so, compared with my speed at the moment, it was very, very quick! I produced a new piece every few months. But my composition really needed full-time concentration and I wasn't able to give it complete attention while I was so involved with the business. Something had to give and, of course, it was the music. I realized I ought to spend more time on the business, because my mother couldn't run it by herself. I was doing all the buying and selling and making sure that there were proper books. People kept saying, how can you go on with your music? Perhaps if they had begged me to stay (or told me I would be a loss to music) I might have reconsidered my decision. Only in 1975 – forty-six years later – did I begin composing again."

A Work for all Centuries

Ten years ago the Ditchling Choral Society entered the uncharted waters of commissioning a new work. **Janet Canetty-Clarke** *tells the story of Howard Blake's* Benedictus.

Commissioning a piece of music has never been easy, least of all for a choral society. After the enormous effort involved, will it have any future without them? Will it ever be published? Will they end up by giving the music its first *and* last performance? Perhaps the final question is the most worrying. How often new works seem to vanish into musical "thin air", even after a praised first performance; so much depends upon who hears the work in its infancy, and of course, who decides to perform it. So it was with a sense of coming "full circle" that I conducted the tenth-anniversary performance of Howard Blake's dramatic oratorio *Benedictus* last May as part of the 1990 Brighton Festival. The Ditchling Choral Society, which I have conducted since 1965, commissioned the work with funds provided by the RVW Trust. We gave the first performance in 1980.

During the 1970s Howard Blake lived in Sussex in a converted water-mill about seven miles from my home. We met through local music-making. He was well established as a composer, and often came to our concerts, given in the magnificent Benedictine Abbey of Worth, near Crawley, where we had performed many major choral works. I had quickly covered much of the standard repertoire with the choir, and at the annual programme planning meeting I was constantly asked the inevitable question: "Why can't we do something original?" A difficult question to answer. New music costs money, so every seat must be sold, but audiences respond cautiously to a contemporary challenge, unless it can be linked to some event outside the music. 1980 would be the 1,500th anniversary of the birth of St Benedict – could this be the perfect catalyst for a full-length choral work?

Howard was interested and, after spending several days with the community at Worth, he began work on the libretto, basing it on the *Rule of St Benedict*: the blueprint for all who wish to join the Benedictine order. Dividing the work into three parts, he traced the journey of The Novice (tenor soloist) from spiritual darkness to enlightenment through the saint's teachings, using Francis Thompson's poem "The Hound of Heaven" for the centre section. The music followed quickly, and as soon as each page was ready I rushed to photocopy it 130 times – not popular with our local shops! Two refused to have me back: "You're making our machines overheat, and no-one else has a chance with all that music on the floor". When all 95 pages were completed for every choir member I took them in my car to be heat-sealed and covered – they began to look like real scores. Unfortunately the pages quickly worked loose during rehearsals!

Unbelievably the great day came, and a packed Abbey heard *Benedictus* for the first time. Reviews were excellent. The future of *Benedictus* seemed assured. Surprisingly, few choirs took up the challenge. Could the reason have been that the work was not in print, and having to borrow our copies (which had almost disintegrated by now) or make new ones presented too much of a problem? Personally I think it was the financial risk that always dogs the performance of unknown works. Audiences like what they know, and know what they like, and *they* buy the seats. Howard made considerable alterations, honing it down to 70 minutes, adding a vivid part for treble voices, but response to the work was still slow.

Then came the lucky break. In 1986 Sir David Willcocks studied the score and pronounced it "a work which belongs to all centuries". He conducted a performance in St Albans Cathedral, with the ECO and Robert Tear. This led to further performances in Manchester, Llandaff, Perth, The Three Choirs Festival, King's College, Cambridge and Westminster Cathedral with the Philharmonia, the Bach Choir, and Cardinal Hume speaking the words of St Benedict. 1987 saw *Benedictus* published by Highbridge Music/Faber Music Ltd. In 1988 *Benedictus* was recorded and released by CBS Records. The *Gramophone* called it "moving, devotional, beautiful". In 1989 *Benedictus* reached the Royal Festival Hall, again with the Bach Choir, Willcocks, Tear and the Philharmonia. So to 1990 and our 10th-anniversary performance in Brighton. "A remarkable achievement ... inspired ... packed St Bartholomew's Church" – review comments are always valued. But the real reward came from the interest shown by many other choral conductors and concert promoters who were present. Future performances seem assured. Commissioning a piece of music may not be easy, but the resultant joy makes it immensely worthwhile.

Janet Canetty-Clarke: former RAM student and conductor

Some High (and Low) lights from a 90s' Diary

With the year drawing to a close, RAM Professor ***Timothy Walker*** *looks back on those moments of pleasure and pain.*

January: On reflection, I would not have been surprised if my 1990 had been cancelled, postponed or reduced – with the present discord around Middle E, maybe it would have been for the better!

20 x KPs with KO, KO'd by the AC. (Tippett's *King Priam* with Kent Opera axed by Arts Council.) At this point I'd like to say a big "thank you" to Messrs Verdi (*Otello*, Covent Garden), Donizetti (*Don Pasquale*, same Garden) and Berlioz (*Beatrice and Benedict*, ENO) for coming to my rescue by thinking "guitar" when writing these works. Not taxing parts but with other taxes pole-vaulting it all helps keep one in caviar and cake.

February: Was at home on the 15th wrestling with a severely chromatic piece that was trying to get composed. At 2.30pm got a phone call. Could I play *the* guitar concerto (there are several, including my own, but promoters won't risk anything but the *Aranjuez* by Rodrigo) at 8pm that night? Suddenly the temperature seemed to drop to about 40 degrees below – I was being asked to step fully conscious into the musician's traditional nightmare. Then I remembered I had been practising the piece to play on the 24th in Hastings with the BBC Concert Orchestra. I heard myself say OK.

Apparently, Marisa Robles was to do the harp version (it doesn't get played enough on guitar!) but she'd hurt her hand. So around 3pm, *en route* to the Drapers Hall in the City, I was serenading a taxi driver with a little routine I have for such occasions: selections from my favourite scale and arpeggio repertoire.

Timothy Walker

It turned out I was playing with the student orchestra (very good) of a certain other "Royal" music establishment, although the conductor was an old "RAM" man, Christopher Adey. In the event, it all went rather well but I certainly prefer a little more notice – it's not famous for being an easy piece! It was a good rehearsal for my performance in Hastings, though unfortunately there were a couple of new people in the orchestra who missed some entries (which other members were waiting for, causing some unscored "domino" effects) so only my solo pieces were transmitted on Radio Two in April.

March: Found Bob Tear in excellent voice for our recital at L'Auditorium in Paris, a modern hall in the new Les Halles complex. The dressing rooms are designed to discourage cat-swingers but the acoustic is wonderful. Later played with some members of the Berlin Philharmonic who call themselves the Scharoun Ensemble of Berlin. We played in the Kasse Kammermusik Saal. The work was Hans Werner Henze's *Kammermusik* with tenor Neil Jenkins and the composer conducting. Neil and I had recorded it with the same group a couple of years ago and it came out earlier this year in the UK (on Swann records, hint, hint). The concert was packed, with around 2,000 enthusiastic West Berliners, but the sweetest music was definitely outside, where I heard hundreds of amateur percussionists hammering at a horrible wall someone had dumped there!

Another record, "Habanera", on Collins Classics with flautist Judith Hall, came out in March (plunk, plunk).

April: Performed (at QEH) and recorded Sir Peter Maxwell Davies's opera *The Martyrdom of St Magnus* with the Scottish Chamber Orchestra. This should be out around Christmas on Unicorn-Kanchana (another plink, twang). This opera has a big a demanding role for the guitar. It is a great piece but, much as I enjoyed doing it, I do regret that I was the only one from the original production involved in its first recording.

In **May** we did some more performances of *St Magnus* at the Tramway Theatre in Glasgow – such an incredible acoustic the guitarists thought the guitar was amplified.

June: Did the two recitals at the Brahmsaal in Vienna that Bob Tear had cancelled in January. The first was a great success. At 7.30pm, on the second night, when we were supposed to be "mounting the scaffold", there was still no sign of the star. I was beginning to wonder if this meant a cancellation, when around 7.37 Tear tore in: he had come through the hall and a doorman almost wouldn't let him in without a ticket! It was during the World Cup football and Mr Tear had been cheering his favourite team on the hotel TV; fortunately, at half-time he remembered he had his own goals to score.

July: The most exciting thing was the RAM

guitar department's Stephen Dodgson Festival. The students worked very hard for this and all played extremely well in the concerts. Stephen was most impressed and it was a memorable occasion – we even have tapes to prove it.

August: Usual hassles getting visa for Australia – always a nail-biting affair, which is not recommended for guitarists.

September: Because of my five-week Australian tour with Judith Hall, had to turn down 20-odd dates with ENO for their production of *Wozzeck*, two dates with Bob Tear and a Henze *Kammermusik* with the Birmingham Chamber Group. Then I got a call from Down Under. Apparently many people thought of as "billionaires" had turned out to be really "full of hot-aires" and the last three weeks in Australia had gone west! This increased my telephone bill considerably as I tried to salvage some crumbs from the UK dates. Only the Tear concerts were saved.

Anyway, Australia, if only for two weeks, was great. I have many friends there and it's as much a holiday as work. One of the highlights was our concert in Melbourne in the International Guitar Festival. ABC TV took the concert and I gave the first Australian performance of the Maxwell Davies Sonata (published this November) and my own transcription of the Bach Chaconne.

Naturally our last concert was cancelled and there was a pilots' strike on theday of our "new" last concert – if it hadn't been for some marvellous friends of Judy's who drove us ten hours to Adelaide we would have missed that as well. That would have been a shame because it went very well. At the Bridgewater Winery, *afterwards*, I was able to sample some of the local plonk (at £10 a bottle – fortunately players don't pay!) and the memory of the concert just got better and better.

October: Hurried back to find some of the Tear dates cancelled. The other date with him was for Welsh TV in Swansea, a profile called "Second to None". I was to play four songs. When it came to pass my contribution was reduced to two songs.

Am at the time of writing playing in Covent Garden revival of *The Barber of Seville*; never tire of listening to this joyful work. There are two items with guitar. Raul Jimenez, singing Count Almaviva, likes to accompany himself, so that's another 50 per cent reduction (he was at least concerned that it would not reduce my fee, which I appreciate). Also much appreciated this month was a "compensation" cheque for the dates lost with Kent Opera – we musicians are rather vulnerable in this respect!

November: I should have been writing this from inside a jumbo bound for Japan to delight crowds with 13 bars – act 2 scene 2 of Welsh National Opera's production of Verdi's *Falstaff*. I went to New York and Milan with them and gave my all, but some closet guitarist has crawled out of the cello section, so Japan will have to await me! It doesn't know what it's missing.

Actually, I'm not really complaining; it's been a pretty busy year – especially scratching out dates in my diary. Fortunately there's always the RAM ... unless it's being cancelled, postponed or reduced.... (Please note, December has been rescheduled for 1991.)

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Further details about the London Symphony Chorus and applications for new members can be obtained from Sue Jones, 29 Trent Avenue, London W5 4TL tel: 081-567 5327 (24-hour answerphone); 071-222 7010 ext 4270 (Office hours).

Autumn in Warsaw

*Academy student **Alwynne Pritchard** reports back from Warsaw Autumn 90, Poland's International Festival of Contemporary Music.*

Much to my surprise I bumped into an old friend at Warsaw airport, and, since we were heading in the same direction, we decided to risk being "diddled" by taking a taxi into the centre of town. At the end of our twenty-minute journey, however, we were unprepared for the driver's demand for £15, having been told by denizens of, and previous visitors to Warsaw to offer no more than £1.50 for his services (about 25,000 zlotys at that time, thanks to the dreadful state of the Polish economy). What were we to do? My selected tactic was to refuse, flatly, to pay such a sum of money – something which only women under 5 feet 2 can do without getting a smack in the mouth – and it worked! The driver returned to his car, refusing the £1.50 I generously tried to push through his window, and drove off leaving only the smell of burnt rubber as a testament to his innocence. My friend and I were left in the middle of the road feeling confounded, amused and, believe it or not, rather guilty. But this "guilt experience" was only a prelude to others I was to have in Poland, as I encountered, time and time again, pride amidst poverty: a characteristic, I was so often told, of Poland and its people. Come to think of it, my own grandfather, a Pole who spent most of his life in Glasgow, was exemplary in this respect.

Later that evening, wandering through the Old Town (which was completely rebuilt after the war to replicate, brick for brick, the original), I could only admire the beauty, describing the former glory of the city, and repeat exclamations of amazement at the unfamiliar cleanliness of the streets. Surely this could not be the repressed and inglorious Eastern Europe I had grown to know and pity? And yet, Poland really would appear to be facing economic despair: Aids victims are forced to beg, and old women sell flowers from their gardens. The vision was never horrific – I would not think of comparing it with sights I have seen in Thailand and Turkey, for example – but the pressure is evident. Despite the realities of life, however, the people of Poland are still willing to put a considerable amount of time, money and energy into the arts, for this is a part of life that they take refreshingly seriously.

The Warsaw Autumn Festival provided us with three concerts a day (and accommodation costing the equivalent of a mere 40p a night!) covering as wide a range of contemporary music as I could have wished for. The side effect of this, some argued, is that the festival lacks any specific character or identity. A valid but unimportant criticism, particularly if, like myself, you have little opportunity to visit more than one international contemporary music festival a year!

There were several late-night concerts of electroacoustic music that provided an ideal contrast to the orchestral programmes which preceded them, and gave us the opportunity to experience the sound worlds inhabited by such composers as Alfred Zapf (whose *Wandlungen*, 1986, for trombone and tape had the benefit of an excellent performance and an enthusiastic reception) and Horacio Vaggione. *Scir* (1988) by Vaggione explored, not entirely successfully, the sounds of the contrabass flute, which made an awe-inspiring noise not unlike that of the didgeridoo. Morton Feldman also had an 11pm slot for his *Three Voices* (1982) for soprano and tape, which went down exceedingly well. Certainly, I was "lulled" from a position of extreme scepticism into a more positive stance as the performance progressed. However, the necessary limitations of the "phasing" techniques used by Feldman sent me out into the night feeling both excited by his attempts at redefining "musical reality" and yet at the same time rather numbed, as though my senses had been "reduced" as well as expanded. This was also the problem I experienced with Steve Reich's *Drumming* (1971), which was performed a few days after the Feldman work and at a more civilized hour!

"Not unlike the didgeridoo": Beate–Gabriela Schmitt and contrabass flute during the Warsaw Autumn Festival

A real discovery for me was the music of Toshio Hosokawa, whose *Ferne Langschaft* (1987) really "got me going". It was a committed and dramatic piece of music which displayed considerable exploration, and an elegant use, of the orchestra. Henryk Gorecki also provided a "block-buster" in the form of his *Elementi per tre archi* (1962). Bohdan Pociej, in his programme note describes it as "a superb realization of the new bruitistic-sonoric conception of form which relies on pure elementary sound", and the consequent impact of the piece put to shame much of the music I have heard from the subsequent thirty years or so. "Neoprimitivism" appears to be right up my street.

In contrast to Andrzej Panufnik's rather dismal opening to the festival, the finale was given over to George Crumb, giving us much food for thought, and a refreshing amount of spontaneity. His final offering, *Star Child* (1977), for soprano, antiphonal children's voices, male speaking choir and bell ringers, and large orchestra, was not, I felt, one of his best. Nevertheless, it closed the event in an appropriately epic and anarchic manner, as four conductors stood knee-deep in a vast orchestra steering the festival to a close, and thus bringing us ever nearer Warsaw Autumn 91.

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It's a long way to Lipnik-nad-Becvou

Recent changes in Czechoslovakia gave ***Andrew Stewart*** *the chance to visit. He relives his experiences and tells how he almost met his doom in Moravia.*

It is just over a year since the so-called "Velvet Revolution" peacefully overturned the presiding Communist regime in Czechoslovakia. That the dramatist and writer Vaclav Havel became President comes as no surprise in a country where the arts and letters are taken seriously. Perhaps Czechoslovakia suffered greater than any other eastern European country as a result of the privations of Communism. Before World War II, the Czechs enjoyed one of the highest, if not the highest, standards of living in Europe, and national pride was considerable. The Nazi occupation and subsequent rise of Communism may have robbed Czechoslovakia of its wealth and posed many problems for its future development, but the strength of national pride remains.

In August this year, I was able to visit Czechoslovakia as a member of an early-music vocal ensemble, the London Madrigalists, assembled specifically for the tour and funded in part by British Council money. We also were sponsored by ADCO Travel, a London company run by a Czech exile, which during the Communist period, in addition to its everyday travel business, had successfully arranged for "dissidents" to return briefly to Czechoslovakia to see family and friends. Our tour took us to Prague, Brno and the small village of Valtice in Moravia, where Czechoslovakia's first commercial festival of Baroque opera has been established.

I will not attempt in the following outline of my impressions of musical life in Czechoslovakia a naive political assessment of the country: time will tell how the recently "liberated" Eastern Block countries come to terms with western commercialism and free enterprise. However, it is worth noting that at present there is still a strong minority within Czechoslovakia who wish for the reinstatement of Communism or some form of state Socialism – almost a case of better the devil you know. The huge influx of tourists to Prague from affluent neighbouring countries such as Austria, what was West Germany, and Italy has already left its mark on the old Bohemian capital. International companies now advertise their services and products; black-market money changers risk imprisonment in the search for western hard currency; pornography, useless consumer items or imitation "designer" clothing are offered on most street corners. Not all changes will be for the better, but most Czech agree that freedom of thought and deed are infinitely preferable to what went before.

There is no doubt that Prague is a beautiful city, and it is right that it should regain its place as a genuine cosmopolitan centre, both culturally and commercially. Ironically, there are signs that commercial redevelopment might threaten the architectural character of a city which has withstood the extremes of both Fascism and Communism. To meet the demands of a liberated economy, the Czechs have been asked to tighten their belts. One cannot help feeling that Czech society is under threat from outside pressures, not least the approach of multi-national companies interested in taking advantage of the traditionally low labour costs in Czechoslovakia.

The Czechs are justly noted for their musical talents. On visiting the Bohemian lands in the early 1770s, Charles Burney recorded that he had "frequently been told, that the Bohemians were the most musical people of Germany, or, perhaps, of all Europe, and an eminent German composer, now in London, had declared to me, that if they enjoyed the same advantages as the Italians, they would excel them." The strength of the Czech musical tradition was based on a sound education system, through which children learnt music notation alongside basic literacy and numeracy. Even under the Communist regime, music continued to occupy a prominent place in Czech life, although many top jobs in the music profession were awarded to those who became party members, regardless of their musical abilities. Appointments are now made on merit, and many former state-appointed musicians

Academy Alumnus Fergus McClusky (left) and Rudolf Merinsky

and administrators have been replaced.

During our visit to Brno we stayed with members of an amateur early-music group, Tibia, who specialize in recreating and, in some cases, re-inventing, the music of Czech folklore and medieval and Renaissance music from Bohemia. Scientists, teachers, doctors and students form the core of Tibia, although their skills as musicians and dancers were also considerable. It is hard to avoid the conclusion that a similar group in Britain would flourish, whether through private or public funding. Life in Brno is a different story. For Tibia to perform abroad (or at home) requires personal sacrifice: a doctor's monthly salary amounts to the equivalent of around £55 per month, difficult enough to make ends meet in Czechoslovakia but almost preclusive to foreign travel.

The generosity shown to myself and my singing colleagues throughout our stay in Czechoslovakia was overwhelming. To us the price of beer at six pence a litre (or less) was nothing short of a dream but to our hosts, who fed and watered us at every opportunity, we must have proved a

Splendour and elegance: the Charles Bridge, Prague

financial nightmare. Nevertheless, their hospitality and appreciation of our music making was genuine, and their liking of English music from the time of Elizabeth I extremely endearing. Our concert in Brno was recorded for the local state radio station, which testifies to the measure of interest shown by the Czechs in the music of other countries. Yes, nationalism and tradition are important in Czechoslovakia but so too are good manners and respect for other traditions.

The trip from Brno to Valtice, by the ludicrously cheap and punctual national rail network, was memorable not least for the provision of beer and rolls on the station platform at the changeover point in our journey. On arrival in Valtice we found ourselves "stranded" at a local hostelry, apparently miles from the village, and were forced to drink more beer and eat sausages in bread. Teetotallers and vegetarians may not find Czechoslovakia the easiest place to relax: even cheese spread has more than its fair share of ham. I must explain that the driving force and organizer of the whole tour, Linda Nottingham, who had studied piano with Jan Panenka at the Prague Conservatoire, came to our rescue (as she did throughout our stay) by asking a passing villager in immaculate Czech if there was any motorized way we could get to the Chateau Valtice. A hot day, several beers and heavy luggage had taken their toll, and we were grateful to the woman who phoned the organizers of the festival and arranged for us to be collected.

Valtice is only a few miles from the Austrian border and was formerly very much within the ambit of Viennese imperial taste and authority. The Liechtenstein family built a splendid country residence in Valtice during the 17th century, an imposing chateau which is now in the process of restoration following years of neglect. American, Austrian, German and French tourists had been tempted to the Valtice Baroque Opera Festival by its exclusivity and, no doubt, by its reasonable cost. The festival organizers were reliant upon box-office revenue with no direct funding from the state; however, standards were not sacrificed and the audience certainly received value for money. Comparisons with Glyndebourne or Wexford are not possible as yet, although the basic mix offered at Valtice is highly attractive. Above all, the balance between music, the chateau and its grounds, and eating and drinking makes the festival an ideal place for a musical holiday. Two different opera programmes were given on separate nights, with Pergolesi's *La serva padrona* and Karel Loos' curious *Opera Bohemica de Camino* (about a crooked chimney and its equally crooked builders), and Marco da Gagliano's *La Dafne* (directed by the English scholar-performer Jan Smaczny) given in the chateau's splendid inner courtyard. The London Madrigalists' contribution to the festival consisted of two short sets of Tudor anthems given in the Liechtenstein's ornate private chapel, a concert in the public church shared with Music Antiqua, Prague, and two informal madrigal performances given in the marble-floored riding stables and *al fresco* in the chateau grounds.

Wearing period costume, as we did for all our Czech performances, I have decided, was fun; however, wearing thick woollen tights during the middle of a sunny August was not. In Valtice I "found" a fine jerkin and breeches, which fitted me admirably. Unfortunately, the curator of the Austrian national collection of musical instruments objected to me wearing his livery and so it was back to a pair of ill-fitting hose from the Royal College of Music opera department, a gold-lined curtain/cape, collarless (and buttonless!) shirt, those damned tights and a pair of carpet slippers. Errol Flynn never had this trouble! Bennett's *Weep, O mine eyes* took on a whole new and real meaning to me as I presented myself to the Czech TV cameras dressed as a cross between Coco the Clown and the Caped Crusader.

Valtice is in the heart of the Moravian wine producing area and, although it was difficult to be

persuaded that anything could be better than the local beer, I decided to join my colleagues for a preliminary sample of the most recent vintage. Somehow I managed to lose myself and the rest of the group *en route* to one of the village's noted wine cellars. Eventually I found a likely looking watering hole and entered, fortunately no longer in tights, doublet, etc., only to discover that this was in all senses the wrong place to be. Saturday night in down-town Valtice attracts a certain type of clientele. Within two minutes of my entry, the wine cellar became the scene of a raging battle, with bottles and glasses the main source of ammunition. I had just begun writing my last will and testament when the friendly bouncers turned out all the lights. Fighting continued. Lights on again. No exit except through the melée. Finally the lights were extinguished once more for what seemed like an eternity and calm was restored. Gingerly, I picked my way through the pile of bodies trying to look as mean and as Czech as possible (although whistling *Now is the Month of Maying* may have been something of a giveaway). After that, I lost my appetite for Czech wines and stuck to beer; in fact, the whole experience drove me to drink for the remainder of the tour.

We returned to Prague via Lipnik-nad-Becvou (where the audience response and local generosity were beyond all expectations) and Brno. The national nostrum concerning "golden Czech hands" is everywhere in evidence in Prague, whether in the strength of its medieval architecture or more recent Baroque additions to the city's skyscape. Our first concert in Prague was given in the Troia Palace on the outskirts if the city, which appeared to be a grand Baroque chateau but which in reality was built only a few years ago as a suitable home for one of Prague's many art collections. The concert venue was impressive by any standards, painted with allegorical figures throughout and possessing an extraordinary wooden floor. Unfortunately, the reverberant acoustic took the edge off our madrigal interpretations and it was difficult to perform at anything other than a leisurely pace. Concert over and we visited, with mixed emotions, a Czech rarity: a hotel-cum-nightclub. Bar and food prices were extortionate by Czech standards but service remained as slow as most other establishments we visited during our stay.

The evening's highlight came when the irrepressible tenor, Mark Fleming, found it impossible to resist passing comment, in an audible and articulate fashion, on the identical lurid dress of eight "gentlemen" who had entered the bar. Unfortunately, they understood his observation that they were "attending a stupid shirt convention": English (or some version of it) appears to be a prerequisite for employment as a Rolling Stones' roadie as does the wearing of bright yellow shirts tastefully decorated with a thick-lip motif. Jagger and his men were in town to give their first performance in Czechoslovakia. Our protestations that we, too, were doing as much to further East-West understanding fell on deaf ears. Luckily we managed to avoid a repeat of the Valtice wine-cellar experience.

During my stay in Prague I was able to speak with a number of musicians and people involved in the arts. Marta Peroutková, Supraphon's manager of CD and record export, explained to me that "there are many changes in the field of music in Czechoslovakia. Now there are ten or 12 other music houses in addition to Supraphon, although as far as classical music is concerned we are still number one." Formerly there were two state music publishing houses: Supraphon served as the leading classical music company, with Panton specializing in new music and new artists. "For us", says Peroutková, "the range of activities is as it used to be: we produce music, both sheet and books and we make radio programmes for the domestic market."

Additionally, Supraphon has the advantage of its own network of shops (around 160), mostly in the Czech republic but with some also in Slovakia. "In 1988 we started the production of compact discs. Until the end of last year the CD factory belonged to Supraphon, but since the beginning of 1990 it has become independent. We have concentrated our efforts on the production of CDs and we hope to enlarge our classical CD catalogue by approximately 120 titles to 370 by the end of next year."

"We have changed the internal policy of the company. In the past, we worked closely with the Minister of Culture who approved our additional programme. This has changed completely and we are completely independent." In the first half of 1991 Supraphon will become a private limited company, a step which Peroutková feels will require a considerable amount of adjustment to the present *status quo*. Jobs will be lost and the company will be looking to rationalize its activities. Similar changes face other state music organizations. One of the common worries expressed throughout eastern Europe is that the best musicians will be attracted away to more lucrative and prestigious jobs in the West, a fear echoed to me by Marta Peroutková.

On the positive side, the influx of tourists to Prague has brought about a still greater demand for concerts. The London Madrigalists' final concert took place in the Lobkowitz Palace, adjacent to Prague's historic castle, and attracted a large audience many of whom were tourists. Whereas free or subsidized concerts have been the order of the day, ticket sales and even sponsorship will have to play a much greater part in supporting the arts in Czechoslovakia. Valtice was a model in this regard and, if it can survive initial teething problems, can only go from strength to strength. Of course, Czechoslovakia's economic problems cannot be solved by an increase in direct revenue from the arts alone, but as part of the general regeneration of private enterprise taking place within the country it is clear that this has an important role to play. There is no shortage of raw musical talent in Czechoslovakia, but a definite shortage of scores and equipment. The concept of making music pay is beginning to register among more visionary Czech musicians and it is to be hoped that in future this will become a priority.

• *Photos by Toby Gee*

Played in Hong Kong

As the colony prepares itself for 1997, **Christopher Short** *discovers that western classical music has established a firm place in the hearts of Hong Kong's population.*

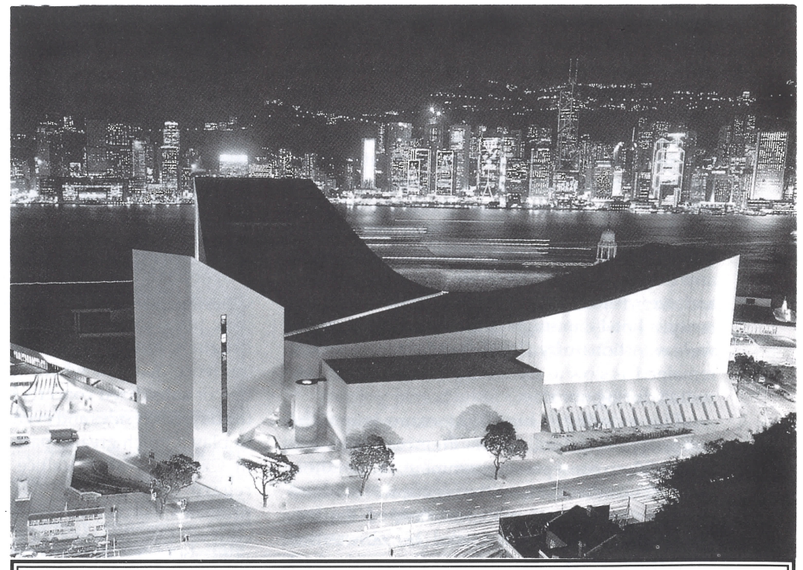
My plane landed at Hong Kong's Kai Tak airport, from which I was abruptly thrown into the hustle and bustle of the highly cosmopolitan, very busy, hot and humid HK. Hong Kong, so they say, is a city that never sleeps. Whenever one decides to go out, day or night, it is impossible not to notice the enormous numbers of people out and about. Hong Kong is the epitome of a consumer society, where money talks. In recent years, the city has realized the importance, both economically and socially, of the arts and has invested considerably in arts organizations.

The city is home to the Hong Kong Philharmonic Orchestra. I arranged to speak with the orchestra's general manager, Stephen Crabtree, a very positive, direct man who has done much to develop the HKPO. Manchester-born Crabtree was a member of the Hallé Orchestra's double-bass section for several years, before joining the London Philharmonic where, in time, he became managing director. He joined the Hong Kong Philharmonic after tiring of the pressures and long hours which are so peculiar to the London music scene, and feels very strongly now about the importance of quality of life. He feels he has found a sensible balance between work and private life. Crabtree spends his free time getting away from it all, whether by playing tennis or walking in the mountains (it's less humid there!).

The HKPO was established in 1975, although there had been a western-style symphony orchestra in Hong Kong before that date. When Crabtree joined the HKPO he enlarged the orchestra giving it a full complement of strings and winds, lacking in numbers prior to his arrival. The bulk of the orchestra's funding comes direct from the Urban Council and the public purse. There is some sponsorship from international companies, but revenue from this source is not as significant a percentage of the orchestra's overall operating income as that of the leading London orchestras, for example. For the 1989/90 season, the HKPO's budget came to $HK 43m.

Like the population of its mother city, the membership of the orchestra is notably cosmopolitan, consisting of roughly 50 per cent Chinese (many of whom were trained locally at the Hong Kong Academy of the Performing Arts) and 50 per cent "expatriates", making a total of 94 players. Musicians from Australia, USA, Great Britain and other parts of south-east Asia (including Taiwan and Korea) are represented in the orchestra. Occasional auditions for the HKPO are held in centres around the world, and members of the audition panel have included Anthony Camden and Philip Jones.

Each year the orchestra gives around 100 performances, which include subscription, community and schools concerts. In September 1989 the HKPO moved in to its permanent home in the Hong Kong Cultural Centre, situated beside Victoria Harbour and blessed with a 2,100-seat concert hall. Around 240,000 people are expected to attend the orchestra's concerts each season. Although the HKPO undertakes very little recording work at present, Crabtree feels that they achieve a healthy balance of work with concerts, opera, ballet, educational projects and "out-of-town" dates. Concerts generally achieve over 90 per cent attendance, with 50 per cent of that figure being under 30. Overseas tours have taken the HKPO to Bangkok, Singapore, Japan and Korea. Recently, they made a successful return visit to Japan, performing in Tokyo, Nagoya and Osaka.



The Hong Kong Cultural Centre overlooking Hong Kong Island

The orchestra will spend longer in rehearsing a work than its British counterparts. Work loads are reasonable and programmes are usually repeated twice during the same week. Spending more time on rehearsal offers many advantages to what is still a new orchestra. In addition to allowing the players the chance really to get to know a score and the conductor to establish his interpretation, the extended rehearsal period helps to improve the orchestra's basic ensemble and sight-reading discipline, especially where unfamiliar repertoire has been programmed. The musicians, many of them young players, will then have the chance and time to learn the standard repertoire without pressure being placed on them. Many of the players spend time teaching and coaching young musicians, either at the Hong Kong Academy of Performing Arts or privately.

Crabtree comments that "British musicians are among the finest sight-readers in the world, because of the pressure they find themselves under with the shortage of rehearsal time and the amount of work they are expected to do." He aims to raise the standards of the HKPO without imposing the disadvantages of the British system. Players are on a two-year contract with paid holidays, allowing them the opportunity to spend time with family and friends. Levels of pay are high: Hong Kong's income tax is rated at 15 per cent of gross earnings. For some years the orchestra's music director was the American, Kenneth Schermerhorn, who was succeeded by David Atherton in 1987. Atherton spends around 18 weeks with the orchestra, divided into two or three periods each year, and has been responsible for varying and extending the repertoire performed. Large-scale works by Mahler, Bruckner and Brahms have been programmed, along with Wagner's *Der fliegende Holländer* and concert performances of *Die Walküre*, *Tristan und Isolde* and *Fidelio*. The orchestra has recently commissioned works from composers from mainland China, Hong Kong and Europe.

Beside performing in its new home, the orchestra uses other venues such as the City Hall concert hall, Tsuen Wan Town Hall, Sha Tin Town Hall, the Lyric Theatre (part of the Academy for Performing Arts); it also gives "pops" concerts in the Queen Elizabeth Stadium. Soloists for the 1990/91 season include Cecile Ousset, Howard Shelley, Alfreda Hodgson, Håkan Hardenberger, Imogen Cooper and Michael Collins, and conductors include Richard Bradshaw, Tadaaki Otaka, Peter Maag and Kenneth Jean, the orchestra's principal guest conductor.

"In Hong Kong", explains Crabtree, "there are no preconceived ideas as to what one should go to hear or indeed perform, so programming can be much more adventurous." He feels the London orchestras are very conservative in their choice of repertoire when compared with his own orchestra. To a certain extent, Hong Kong has been isolated from external musical influences. Until recently, orchestras and soloists rarely planned Hong Kong into their tour intineraries, partly because of the distance from other musical centres and perhaps because of prejudices about the status of the colony within the music business. Crabtree and Atherton have done much to change the *status quo*, regularly attracting performers from Europe and the USA. Recently the Pittsburgh Symphony and New York and Vienna Philharmonic Orchestras have toured to Hong Kong. In 1991 the City of Birmingham Symphony Orchestra under Simon Rattle will perform in the Cultural Centre, and earlier this year the Bach Choir under Sir David Willcocks joined with the HKPO. Although the orchestra has its own choir, Crabtree feels that the standard and traditions of British choirs is beyond compare.

The Hong Kong Philharmonic Orchestra

Hong Kong has a flourishing cultural scene. Concerts are well attended and audiences enthusiastic to welcome performers from abroad. In addition the people of Hong Kong are prepared to give new music a chance along with works not considered to be part of the standard repertoire. Stephen Crabtree points out that he has "a good life out here as do the orchestra. I just found London too much like a musical production line. People who are considering music as a career should be made aware of this and consider their options more widely than they seem to at present."

RAM Club News

Now entering its second century, ***Mark Wildman*** *looks back on last year's Club events.*

Alumni Day, 11 November 1989, was a unique event in the life of the Academy and of the RAM Club, a day on which hundreds of former students visited the Academy and a variety of events was organized. The RAM Club proudly supported the occasion by presenting the final concert of the day at which we were delighted to welcome the Choir of St George's Chapel, Windsor, its organist, Roger Judd, and the master of choristers, Christopher Robinson. The choir gave a recital of music ranging from Sheppard to Tavener and also included works by composers who had been associated with the Academy.

Prior to the concert the AGM was held in the Recital Room and we were particularly pleased that Noel Cox was in the chair as President for the 1989–90 season. Having been chairman of the Centenary Sub-Committee in 1987–88 and 1988–89 and, indeed, a former President of the Club he needed no introduction to the duties and responsibilities of this office. We are more than ever grateful to Noel for his devotion and loyalty to the Club, for his wise counsel and for his cheerful disposition, which has lightened many an arduous "mailing session". We salute him and thank him most warmly for all that he has done for us.

It is pleasing that Kenneth Bowen accepted the Committee's nomination for President Elect and it is with every confidence that we look forward to his year in this important office. It is some time since Christopher Regan expressed his desire to relinquish the post of Honorary Treasurer of the Club, a position he has filled with distinction for a number of years. It was therefore to the Club's great advantage that Richard Steele accepted the nomination of and was duly accepted as Honorary Treasurer. With his extensive experience as Administrator of the Society for the Promotion of New Music together with his appointment as Administrator of the British section of the International Society for Contemporary Music, Richard is eminently suited to handle our financial affairs in future. Christopher Regan kindly agreed to become Assistant Honorary Treasurer. Two loyal members of the committee retired after three years' service. Lesley Lewis and Margaret Hubicki have done much for the Club in a variety of ways. We have valued their contribution and along with our thanks go our good wishes to them both.

A new register of members is currently being prepared for printing, which reveals a continuing and healthy increase in our membership. There are currently 1,363 members resident in the UK and 132 members overseas. During the past season a number of Club members have very sadly passed away. We mourn the passing of Dame Eva Turner in her 99th year. She was President of the Club in 1949 and, until quite recently, was a frequent attender at social events. We mourn, too, the passing of Valda Plucknett, Muriel Ferguson and a young, very new member of the Club, Amanda von Lob, who left the Academy only last year. We have received resignations from five members and we thank them for their support over the years. The total membership of the Club is 1495. This figure represents an increase of 229 or about 15 per cent.

The administrative workload of the Club can no longer be viewed as "spare-time" or "lunch-hour" employment. Helen Chrystowska, having been a loyal and hard-working accountant and assistant to the Hon Sec of the Club has now elected to retire from her honorary post. She takes with her our most appreciative thanks for all that she has done for us over many years. The officers of the Club considered at length the appointment of her successor and concluded that there was a need of help from someone with the unusual combination of administrative, technological and musical expertise. Such a rarity was discovered in the person of Pete Smith, formerly Assistant Honorary Secretary. We are already aware of his capabilities and thank him for accepting this office.

The committee has given urgent consideration to the matter of the annual subscription; it is the case that the costs of running the Club continue to mount as does inflation. It has been decided that in future those whose subscription is three years or more in arrears shall be relieved of their membership, but not before efforts have been made to trace those with whom we have lost contact. In this aspect of our work grateful thanks are due to Janet Snowman of the Development Office who continues to give substantial and valuable assistance in the searching out of *alumni*.

At a committee meeting in mid-summer, it was decided to publish a questionnaire to ascertain the views and aspirations of the members. The beginning of our second century was thought to be an appropriate time to take stock. The committee has been gratified by the response to the questionnaire. Important issues have been raised by it and merit serious and detailed consideration by your committee. If you have not returned your questionnaire, we shall be glad to receive it at your earliest convenience. It is hoped that the committee will be able to draw conclusions which will serve as a guide in the planning of future meetings, the nature of which will hopefully inspire and attract even greater support of the Club and through those meetings the RAM and its students.

It remains only for me to thank the President, Officers and committee of the Club for their support and hard work throughout the year and to offer congratulations to Kenneth Bowen on his election as President and to offer our sincere good wishes to him for his presidential year.

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